I will sing unto the Lord as long as I live.

I will sing praise unto my God while I have my being. *Psalm 33.*

B. 632.

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An Introduction to the Art of Singing.

By R. HARRISON.

VOL. I.

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The PREFACE.

THE SONG OF PRAISE *is an act of devotion, ſo becoming, delightful, and excellent, that we find it coeval with the ſenſe of Deity, authoriſed by the example of all nations, and univerſally received into the ſolemnities of public worſhip. Under the* Jewiſh Diſpenſation *the Holy Spirit of God directed to this expreſſion of homage as peculiarly becoming the* place where his honour dwelleth. *The book of* Pſalms, *as the name itſelf imports, was adapted to the voice of ſong. And the authors of thoſe invaluable odes well knew the ſweetneſs, dignity and animation that were hereby added to the ſacred ſervice of the temple. With what rapture do they deſcribe its effects, with what fervour do they call upon their fellow-worſhippers to join in this delightful duty:* It is a good thing to give thanks unto the Lord, and to ſing praiſes unto thy name, O thou moſt High. Praiſe ye the Lord; for it is good to ſing praiſes unto our God, for it is pleaſant, and praiſe is comely. O ſing unto the Lord a new ſong; ſing unto the Lord all the earth; ſing unto the Lord; bleſs his name; ſhew forth his ſalvation from day to day. *Nor hath* Chriſtianity *diſpenſed with religious ſong as an unmeaning ceremony, or an unprofitable ſacrifice. It commands us to addreſs the Father* in ſpirit and in truth; *but it nevertheleſs enjoins thoſe outward acknowledgements that fitly expreſs and cheriſh the pious temper. Our bleſſed Lord was pleaſed to conſecrate this act of worſhip by his own example, under circumſtances the moſt affecting. He concluded the celebration of that ſupper which was the memorial of his dying love, by an hymn of praiſe. And his apoſtles frequently exhort to the obſervance of this duty.* Let the word of God dwell in you richly in all wiſdom: teaching and admoniſhing one another in pſalms, and hymns, and ſpiritual ſongs: ſinging with grace in your hearts unto the Lord.

DIVINE SONG *is undoubtedly the language of nature. It originates from our frame and conſtitution. Do lofty contemplation, elevated joy, and fervour of affection, give beauty and dignity to* language, *and aſſociate with the charms of* POETRY, *by a kindred law which the Creator hath eſtabliſhed, they pleaſingly unite with ſtrains of ſweet and ſolemn* HARMONY. *And there are two principal views in which Muſic will appear to render eminent ſervice to the ſacrifice of praiſe.*

In

In the FIRST *place it ſuitably* EXPRESSES *the ſentiments of Devotion, and the ſublime delight, which religion is fitted to inſpire.* JOY *is the natural effect of* PRAISE, *and* SONG *the proper accompaniment of joy.* Is any merry *or glad,* let him ſing pſalms. *And ſinging is not only a general indication of delight, but expreſſive alſo of the prevailing ſentiments and paſſions of the mind. It can accommodate itſelf to the various modifications of* love *and* joy, *the eſſence of a devotional temper. It hath lofty ſtrains for the ſublimity of admiration, plaintive accents which become the tear of penitence and ſorrow; it can adopt the humble plea of ſupplication, or ſwell in the bolder notes of thankſgiving and triumph. Yet it hath been properly remarked, that the influence of ſong reaches only to the* amiable *and* pleaſing *affections, and that it hath no expreſſion for malignant and tormenting paſſions. The ſorrow, therefore, to which it is attuned, ſhould be mingled with hope; the penitence which it expreſſes cheered with the ſenſe of pardon; and the mournful ſcenes on which it ſometimes dwells irradiated with the glorious views and conſolations of the goſpel.*

In the SECOND *place muſic not only decently expreſſes, but powerfully* EXCITES *and* IMPROVES *the devout affections. It is the prerogative of this noble art to cheer and invigorate the mind, to ſtill the tumultuous paſſions, to calm the troubled thoughts, and to fix the wandering attention. And hereby ſhe happily compoſes and prepares the heart for the exerciſes of public worſhip. But ſhe further boaſts a wonderous efficacy in leading to that peculiar temper which becomes the* ſubject *of praiſe, and is favourable to religious impreſſion. She can ſtrike the mind with ſolemnity and awe, or melt with tenderneſs and love; can animate with hope and gladneſs, or call forth the ſenſations of devout and affectionate ſorrow. Even ſeparate and unconnected ſhe can influence the various paſſions and movements of the ſoul. But ſhe naturally ſeeks an alliance, and muſt be joined with becoming ſentiments and language in order to produce her full and proper effect. And never is her energy ſo conſpicuous and delightful as when conſecrated to the ſervice of religion, and employed in* the courts of the living God. *Here ſhe diſplays her chief excellence and her brighteſt glory. Here alone ſhe meets with themes that fill the capacity of an immortal mind, and claim its nobleſt powers and affections. What voice of ſong ſo honourable, ſo elevating and delightful? To whom ſhall the breath aſcend in melodious accents if not to him by whom it was firſt inſpired? Where ſhall admiration take her loftieſt flights, but to the throne of the everlaſting Jehovah? Or what ſhall* awake our glory *and kindle our warmeſt gratitude, if not the remembrance of his daily mercies, and the praiſes of redeeming love. When the union of the heart and voice is thus happily arranged; when ſublime ſubjects of praiſe are accompanied with expreſſive harmony, and the pleaſures of genuine devotion heightened by the charms of ſinging, we participate of the moſt pure, rational, noble and exquiſite enjoyments that human nature is capable of receiving. The ſoul forgets her confinement with the body, is elevated beyond the cares and tumults of this mortal ſtate, and ſeems for a while tranſported to the bliſsful regions of perfect love and joy. And it is worthy of remark, that the ſacred writings delight to repreſent the heavenly felicity under this image. And though ſuch language is allowed to be figurative,* though eye hath not ſeen, nor ear heard, neither hath it entered into the heart of man to conceive the things which God hath prepared for them that love him, *yet our moſt natural, our moſt juſt conception of the happineſs of the future world, is that which we have been deſcribing, viz. ſublime devotion accompanied with rapturous delight.*

But

besides the more immediate propriety and use of Divine Song in the ordinances of religion, its indirect advantages have a claim to our regard. It is not only in itself delightful and profitable, but it gives animation to the other parts of public worship. It relieves the attention, recruits the exhausted spirits, and begets a happy composure and tranquillity. It is peculiarly agreeable as a social act, and that in which every person may be employed. Nor is it the least of its benefits, that it associates pleasing ideas with divine worship, and makes us glad when we go into the house of the Lord. It is also a bond of union in religious societies, promotes the regular attendance of their members, and seldom fails of adding to their numbers. The early christians found their account in a remarkable attachment to psalmody, and almost every rising sect have availed themselves of its important delights and advantages. It must be confessed that where pleasure is the sole attraction, the motive is of an inferior nature. But is it not a commendable policy to promote regular attendance upon places of worship, by any means that are not reprehensible? Will not the most beneficial consequences probably ensue? Is there not every reason to expect that persons who frequent the house of God with this view alone, will not be uninterested in the other services of religion? that they who come to sing may learn to pray, that they whose only wish was to be entertained may find themselves instructed and improved?

Such is the happy tendency of well-regulated song in the House of God. But, alas! how seldom is this part of the service accompanied with its proper effect! It was the remark of an eminent writer, too applicable to the present time, that "the worship in which we should most resemble the inhabitants of Heaven, is the worst performed upon earth." His pious labours have greatly enriched the matter of song, and hereby contributed to remove one cause of this complaint, but in the manner there still remains a miserable defect. Too often does a disgraceful silence prevail to the utter neglect of this duty. Too often are dissonance and discord substituted for the charms of melody and harmony; and the singing performed in a way so slovenly and indecent, that, as the same writer observes, "instead of elevating our devotions to the most divine and delightful sensations, it awakens our regret, and touches all the springs of uneasiness within us."

But is this owing to causes, that cannot be removed, or doth it not imply reproach and blame? Will not truth oblige us to confess that the fault rests not in the want of natural taste and abilities, nor of sufficient leisure, but in gross carelessness and neglect? Moderate attention and application would surmount every difficulty, and lead to a suitable proficiency in this happy art. An exercise so pleasing and attractive seems only to want regulation and method. How practicable and easy would improvement become, if the more respectable members of a society would give it their patronage and countenance, if the younger part were instructed in the principles of psalmody, and a proper time set apart for this purpose! under a prudent plan, and steady support, we might rationally indulge the hope that it would be cultivated with success, accompanied with all the pleasure and advantages we have mentioned, that it would make the praise of God to be glorious, and promote the interests of vital piety and religion.

The

The Author of the following Publication has at leaſt ſhewn his good will *to the cauſe of pſalmody, by endeavouring to collect a conſiderable number of tunes of the moſt approved merit. And here, without diſparaging the plan of others who have engaged in a ſimilar deſign, it may be proper to give ſome account of my own. The* FIRST PART *of this book is intended to contain the more eaſy tunes, and ſuch as are ſuitable to* congregations *in general. And I hope the airs will commonly be found ſo ſimple, natural and expreſſive, as to anſwer the end propoſed. The* SECOND PART *admits of tunes in a greater diverſity of ſtyle, and is perhaps more fit for* practitioners *or* choirs *of ſingers. Yet they are not altogether beyond the attainment of* congregations *who may chooſe to beſtow upon them a moderate attention. Theſe may occaſionally be introduced, to vary and enliven the ſervice. And in general they will be found to conform to the true ſtyle of Church Muſic,* ſimplicity, dignity, *and* pathos. *I have purpoſely avoided thoſe more light and ſlimſy airs which debaſe the ſubject to which they belong, are principally recommended by novelty, and, whilſt they are the moſt difficult to be learned, ſooneſt cloy and ſatiate.* Three *parts might have completed the harmony, but I have preferred* four, *as more agreeing with the common pitch of voices. And all but the* baſs *are written in the* treble cliff *to avoid perplexing the learner with unneceſſary difficulties. I have rather choſen to omit a ſlight improvement, than to make an alteration in the* tenor *or* baſs *parts that have acquired eſtabliſhment by uſe. The tunes are arranged not only under their proper* metres, *but alſo under the* ſharp *and* flat keys, *to accommodate the choice for any particular ſubject. An* Introduction to the Art of Singing *is prefixed, not with a view to preclude the neceſſity of an inſtructor, but for the conveniency of the learner. And as in moſt collections of pſalms there is a ſcarcity of* peculiar metres, *I have taken the opportunity of inſerting a few for the ſake of variety, and have alſo added ſome* hymns *upon* particular occaſions.

The author of this work boaſts no extraordinary talents in muſic, and is ſenſible how much better qualified many others are for the undertaking: but as they have in general thought proper to decline it, his attempt will be the more excuſeable; and if it any way contribute to aſſiſt and improve this pleaſing part of worſhip, it will have fully anſwered his deſign, and afford him ſincere delight and ſatisfaction.

INTRODUCTION.

INTRODUCTION

TO THE ART OF SINGING.

CHAP. I.

Of MUSIC *in* GENERAL.

MUSIC conſiſts in a ſucceſſion of pleaſing ſounds, with reference to a peculiar and internal ſenſe implanted in us by the great Creator. Conſidered as a *ſcience*, it teacheth us the juſt diſpoſition and true relation of theſe ſounds; and as an *art*, it enables us to expreſs them with facility and advantage. The tones of muſic differ from ſounds in general, becauſe they vary from each other by fixed intervals, and are meaſured by certain proportions of time. There is indeed in good ſpeaking a regularity to be obſerved, which hath ſome reſemblance to this art, and to the orator we not unfrequently apply the epithet muſical. But the inflections of the voice in ſpeech are more minute and variable, ſlide as it were by inſenſible degrees, and cannot eaſily be limited by rule; whereas the gradations of muſical ſound are exactly aſcertained, and may be referred to an uniform ſtandard.

Muſic naturally divides itſelf into MELODY and HARMONY. MELODY is the agreeable effect which ariſeth from the ſucceſſion of ſingle ſounds. HARMONY is the pleaſing union of ſeveral ſounds at the ſame time. *Modulation* conſiſts in rightly diſpoſing and connecting either the melody of a ſingle part, or the harmony of various parts.

The TWO PRIMARY and ESSENTIAL qualities of muſical ſounds are PROPORTIONATE DURATION, and relative ACUTENESS or GRAVITY. The FIRST property which we may remark is their TIME, or proportionate continuance. And here we obſerve, that without varying the acuteneſs or gravity of the tone, a difference of movement alone may conſtitute an imperfect ſpecies of muſic. Such, for example, is that of the *drum*, where the tones are only diverſified in reſpect to the celerity with which they ſucceed each other. The SECOND principal quality is their RELATIVE ACUTENESS or GRAVITY. Bodies of unequal ſize, or length, or tenſion, emit ſounds differing in this reſpect. And they are ſaid to be *acute*, in proportion to the ſmallneſs, or ſhortneſs of the ſounding object, or to its greater degree of tenſion; and *grave* in proportion to its bulk, or length, or leſs degree of tenſion.* Thus in a ſet of regularly tuned bells, the *ſmalleſt* gives the ſound which we denominate the moſt acute, and the *largeſt* that which is ſaid to be the moſt grave, and the different intervals between them are reſpectively different degrees of acuteneſs or gravity. Inſtead of the words acute or grave, muſicians commonly uſe the terms *ſharp* or *flat*, and ſometimes *high* or *low*, not that any of theſe names can be ſuppoſed to have a reſemblance to the real properties of ſound, but merely for the ſake of diſtinction. And indeed it is remarkable, that the ancient Greeks reverſed the ſignification of theſe words as applied to the gradation of ſound, calling thoſe notes high which we call low, probably becauſe the longeſt ſtrings in their lyre occupied the uppermoſt places. The principal diſtinctions of muſical ſound then are TIME and TUNE, and to the happy combination of theſe two qualities, is chiefly to be aſcribed the pleaſing and endleſs variety of the muſical art.

CHAP. II.

Of TIME, *with its* VARIOUS CHARACTERS.

ONE of the firſt and moſt eſſential properties of muſic is TIME, or proportionate duration: and *proportion* evidently ſuppoſes *a ſtandard*, with which the length of various ſounds may be compared. The ſtandard-note then may be the *ſemibreve*, which is the ſloweſt note in common uſe.† The length of the ſemibreve has been deſcribed as the time in which

* Philoſophy hath fully proved that all ſounds are conveyed to the ear by means of vibrations, and that acuteneſs or gravity depends upon the greater or the leſs number of vibrations communicated in a given time by any particular object.

† Formerly two other characters were in uſe to expreſs notes of a greater length than the ſemibreve. The firſt was called a *large*, being a long and ſquare note. The ſecond was in figure ſimilar to the other, but only half its ſize, and half its duration, in reſpect to which it was called a *breve*. The *ſemibreve*, as the name denotes, was half the breve, and the *minim* was the leaſt note in uſe.

one

one may very leiſurely reckon four. But it frequently varies from this meaſure, and is to be conſidered with regard to comparative rather than abſolute duration. It is equal in continuance to two *minims*, or four *crotchets*, or eight *quavers*, or ſixteen *ſemiquavers*, or thirty-two *demi-ſemiquavers*. For the characters whereby theſe notes are expreſſed, and alſo for thoſe marks which denote a reſt or ſilence of the ſame length, ſee Plate I. Example 1.

A DOT.] A DOT added to any note makes it half as long again as it otherwiſe would be. Thus a dotted ſemibreve is equal to three minims, a dotted minim to three crotchets, &c. Plate I. Ex. 2.

FIGURE OF 3.] The figure THREE, placed over three notes of equal length, requires that they be ſung or performed in the time allotted to two of the ſame kind. Plate I. Ex. 3.

STAVE.] A STAFF, or STAVE, conſiſts of five parallel lines, on which, and the intermediate ſpaces, the muſical characters are generally deſcribed. Plate I. Ex. 1.

A BAR.] A BAR is a perpendicular line drawn acroſs a ſtave, and dividing a piece of muſic into ſmall, convenient, and equal portions. Thus when a company of ſoldiers march to military muſic, every time they ſtrike the ground with the *right* foot may be repreſented by a bar. Or if it be convenient to divide a tune into ſmaller portions, every time they ſtrike the ground with *either* foot may be conſidered as a bar. And theſe bars include an equal duration of time, whether conſiſting of notes or reſts. They generally, but not always, mark thoſe parts of the tune which are diſtinguiſhed by a greater emphaſis. The word bar is alſo uſed to denote ſo much of the as is contained between two bars. A double bar ſhows the ending of a line or ſtrain. Plate I. Ex. 4.

COMMON *and* TRIPLE TIME.

WHEN the bar naturally ſubdivides itſelf into *two* parts, or *four*, or *eight*, &c., i. e. when the meaſure thereof is continually *biſected*, a tune is ſaid to be in COMMON TIME. When the natural diviſion of a bar is into *three*, or *ſix*, or *twelve*, i. e. into three, or *three continually biſected*, it is ſaid to be in TRIPLE TIME.

MOODS.] Both common and triple time admit of various degrees of ſwiftneſs, which are marked at the beginning of a tune by characters called MOODS. Plate I. Ex. 5.

The principal moods of common time are three. The firſt is the plain letter C, and is uſed to expreſs the *ſloweſt* movement. The ſecond is the letter C with a ſtroke through it, and intimates a *quicker* motion. The third is the letter C inverted,

verted, and denotes the *ſwifteſt* common time that is generally met with in church muſic.

The marks of triple time are for the *ſloweſt* movement $\frac{3}{2}$, and for *quicker* movements $\frac{3}{4}$, $\frac{3}{8}$. There are alſo other figures made uſe of, and other combinations of time, but they leſs frequently occur in ſacred muſic. And it may be ſufficient to obſerve, that all the moods which are expreſſed by figures, whether in common or in triple time, refer to the *ſemibreve*. Thus $\frac{3}{2}$ indicates that the bar contains three minims, or *three halves* of a ſemibreve; $\frac{6}{8}$ is ſix quavers, or *ſix eighths* of a ſemibreve; &c. We have thus explained the uſual marks of time; but we muſt not omit to mention, that the ſame mood does not uniformly repreſent the ſame degree of quickneſs in different tunes. Inſtead of being an abſolute ſtandard and univerſally applied, it is rather uſed to ſhow the *relative* quickneſs or ſlowneſs of an air compared with a preceding or following one. And for the degree of ſwiftneſs adapted to any particular tune, experience and a good ear will be our beſt and ſureſt guide.

BEATING OF TIME.] BEATING OF TIME is only an artificial method of marking the movement of a muſical air, and is performed in various ways, but generally by the hand or the foot. In many tunes a gentle ſtroke of the hand, correſponding with the beginning of each bar, might be deemed ſufficient for the purpoſe. In *common time* it is more frequently recommended to the learner to give one half of the bar to the hand *down*, and the other half to the hand *lifted up*. In *triple time* he may divide the bar into *three* equal parts, giving the *firſt two* to the hand *down*, and the *laſt* to the hand *lifted up*. But the beating of time it is obvious may be practiſed in various ways, and it is ſufficient to have hinted at the moſt common methods.

A HOLD.] An arch with a dot placed over any note is called a HOLD, and directs that note to be continued beyond its cuſtomary length. Sometimes it is intended to ſignify a ſudden and ſhort *pauſe*, at the option of the leader of a band, who may take this opportunity of introducing a flouriſh or ſhort voluntary. Sometimes when the former part of the tune is repeated, it points out the *final cloſe*. In pſalmody it is often uſed for the purpoſe of a *double bar*, to ſhow the concluſion of one or more lines. Plate I. Ex. 4.

Note, the firſt and laſt bars of a tune or part of a tune are not always complete; and in pſalmody, the firſt and laſt bars even of a ſingle line are often deficient. But it is a general rule that the firſt and laſt bar taken together make a full bar, ſo that in the ſinging of one or more verſes, no interruption is occaſioned.

CHAP. III.

Of TUNE, *or the* DIFFERENT DEGREES *of* MUSICAL SOUND.

HITHERTO we have conſidered muſical ſounds as diſtinguiſhed only by their *duration*, we now proceed to obſerve their relative ACUTENESS or GRAVITY. And this alſo ſuppoſes a *ſtandard*, with which they may be compared, to which we give the name of the key-note.

KEY-NOTE.] The KEY-NOTE is ſo called becauſe it governs and explains all the reſt. It is the predominant tone, to which all the other ſounds have a reference; and it is generally the concluding note of the principal part, and always that of the baſs.

OCTAVE.] Taking then the key-note for a ſtandard, we may aſcend or deſcend through a ſeries of ſeven degrees of ſound, after which we come to another ſeries of ſeven notes correſponding with the former, and this ſeries may be repeated as often as the compaſs of muſic requires. Theſe ſeven degrees of ſound are marked by the firſt ſeven letters of the alphabet, A B C D E F G, which letters recur again with every ſucceſſive ſeries. And from any note to the eighth above or below is ſaid to be an Octave, i. e. a compaſs of eight notes including the two extremes. And we may obſerve, that as thoſe notes which are octaves to each other are called by the ſame name, ſo they have the ſame nature and coaleſce as it were into one ſound. This may be illuſtrated by the common performance of pſalmody, in which women and boys generally ſing every note an octave higher than the men, when they are ſaid to join in the ſame part.

TONES AND SEMITONES.] The ſeven intervals of ſound that take place in the octave are found to be unequal. There are five greater called *tones*, and two ſmaller called *ſemitones*.

SHARP AND FLAT KEYS.] When reckoning from the key-note, the two ſemitones lie between the third and fourth,* and between the ſeventh and the eighth, a tune is ſaid to be in the SHARP KEY. But if the place of the ſemitones be found between the ſecond and the third, and between the fifth and the ſixth, a tune is ſaid to be in the FLAT KEY. Or it may be ſufficient to obſerve the third from the key-note. If it be a *ſharp* or *major* third, i. e. if it contain five ſemitones (including the two extremes) the tune is in the SHARP KEY. If

* In reckoning the intervals from one ſound to another, we always include the two extremes. From the firſt to the ſecond is called a ſecond, from the firſt to the third is called a third, &c.

it be a *flat* or *minor* third, i. e. if it comprehend only four ſemitones, the tune is in the FLAT KEY. The word *key* is properly applied, as it diſcovers to us the leading quality of the air; tunes in the ſharp key naturally expreſſing the cheerful and lively paſſions, whilſt the flat key is adapted to the grave, the mournful, and the pathetic.

GAMUT.] We have before had occaſion to mention the *ſtave*, the principal uſe of which is to mark the ſeveral gradations of ſound. Upon the lines and ſpaces which it contains are ranged the ſeveral notes in order, which are diſtinguiſhed by the firſt ſeven letters of the alphabet. But in order to know the name and place of each note more perfectly, it may be proper to conſider the ſtave as a part of the GAMUT, or general ſcale of muſic. Three octaves, or twenty-two notes are ſuppoſed to comprehend the ordinary compaſs of the human voice. And theſe twenty-two ſounds are capable of being expreſſed by eleven parallel lines with their intermediate ſpaces, ſee Plate I. Ex. 6. But as the eye would be unable to read with facility ſo extenſive a ſcale, and as the compaſs of a ſingle voice does not extend to three octaves, we therefore divide the gamut into different ſtaves of five lines each. The five loweſt lines of the ſcale are allotted to the graveſt or loweſt voices, and are called the BASS STAVE. The five higheſt are aſſigned to the voices of women or boys, and are called the TREBLE STAFF.

Between the treble and the baſs ſtaves there is a particular line, on which is marked the letter C To this (in order to make another complete ſtaff) we ſometimes add the two loweſt lines of the treble ſtaff, and the two higheſt of the baſs. Sometimes we take more lines from the treble and fewer from the baſs, or more from the baſs and fewer of the treble. And to this ſtaff we give the name of TENOR, or CONTRA, or MEDIUS.

CLIFFS.] CLIFFS are characters uſed at the beginning of every ſtave, in order to aſcertain the place of the muſical letters, and to ſhow whether ſuch ſtaff is to be conſidered as belonging to the treble, the tenor, or the baſs. See Plate I. Ex. 6.

The *treble* is called alſo the G cliff, either becauſe it is ſometimes repreſented by a careleſs G, or becauſe it is uſually placed on the line called G.

The *contra*, or *tenor*, is marked by two upright, and two tranſverſe ſtrokes, and is occaſionally placed in different parts of the ſtave. But obſerve that the line which paſſes between the two tranſverſe ſtrokes is always C. Hence it is called the C. cliff.

The *baſs* cliff is an inverted C with two points, and the line between theſe two points is always F. N. B. As the multiplication of cliffs increaſes the difficulty of the muſical art, we have in the following collection confined ourſelves to the uſe of two, viz. the treble and the baſs, which appear ſufficient for the purpoſe of common pſalmody.

LEDGER LINES.] Sometimes a few notes exceed the compaſs of the ſtave, and require the addition of ſhort lines called LEDGER LINES.

KEYS IN THE NATURAL SCALE.] The regular place of the ſemitones contained in the octave, is from B to C, and from E to F. This may be illuſtrated by the following ſeries, in which theſe letters are put nearer together than the reſt.

Example. G A BC D EF G A BC D EF G, &c.

Now if C be conſtituted the key-note of a tune in the ſharp key, the ſemitones will fall out in their regular order thus:

C D EF G A BC.
1 2 3 4 5 6 7 8.

Here the ſemitones occur between the third and fourth, and between the ſeventh and eighth, agreeably to what was obſerved page 5, under the article *ſharp and flat keys*.

So alſo if A be conſtituted the key-note of a tune in the flat key, the ſemitones will again take place in their proper order, that is, will be from the ſecond to the third, and from the ſixth to the ſeventh, thus:

A BC D EF G A.
1 2 3 4 5 6 7 8.

The keys therefore of C and of A are ſaid to be in the NATURAL SCALE *, becauſe the natural order of the ſemitones is preſerved, and the muſic may be written upon theſe keys, without the characters called

SHARPS AND FLATS.] There is a convenient pitch, at which every tune ſhould begin, to ſuit the nature of the voice or inſtrument. This may be neither C nor A: for the muſic might hereby be too high or too low. It is true that the pitch of the human voice is optional, but that of inſtruments is neceſſarily fixed. Beſides, were C or A the key-note, the muſic might not eaſily be contained within the regular limits of the ſtave. Now if we chooſe any other letter for the key note of a tune in the ſharp key beſide C, or for the key-note of a tune in the flat key beſide A, it is evident, that the ſemitones BC and EF will not take place in regular order. Thus, let D be made the key-note of a tune in the ſharp key. The order of the letters will then ſtand thus: D EF G A BC D. Here the ſemitones, which ought to be from the third to the fourth, and from the ſeventh to the eighth, are found from the ſecond to the third, and from the ſixth to the ſeventh. To remedy this inconvenience, muſicians apply certain marks called *ſharps* and *flats*. A *ſharp* (ſee Plate I. Ex. 7.) indicates that the note before which it is placed is to be ſung or played a ſemitone higher than its natural ſound. A *flat* (ſee P. I. E. 7.) requires that the note before which it is placed be ſung a ſemitone lower than its natural ſound. And if a ſharp or flat be fixed at the beginning of a tune, it affects all thoſe notes which ſtand on the line or ſpace where it is placed. A *natural* (ſee Pl. I. Ex. 7.) takes off the effect of a ſharp or flat from the

* They are ſometimes, but with leſs propriety, called *natural keys*. For in nature we have but two keys, the ſharp and the flat. The natural key, therefore, has reference merely to the *written ſcale*, and is only a particular manner of expreſſing either the ſharp or the flat key.

note to which it is prefixed, and reduces it to its natural ſtate *. To raiſe then the octave from D as above, muſicians give a ſharp to F, and another to C, and by theſe means cauſe the ſemitones to fall out in their proper order thus:

D E *ſharp* F G A B *ſharp* C D.

The office then of ſharps and flats is to give us other keys beſides C or A. And this they effect by changing a tone into a ſemitone, or a ſemitone into a tone, as occaſion may require. But their uſe and application will more diſtinctly appear, if we ſuppoſe a

SCALE OF SEMITONES.] The ſeries from any particular note to its octave, contains, as we have obſerved, five tones, and two ſemitones. Now if we divide each of the five tones into two ſemitones, we ſhall repreſent the octave upon a new ſcale, as containing TWELVE SEMITONES. This may be denoted by introducing an *aſteriſm*, to repreſent the artificial ſemitone, thus:

G * A * BC * D * EF * *g* * *a*, &c.

And by a ſlight inſpection of this ſcale, the whole myſtery of ſharps and flats will be eaſily unravelled. For every aſteriſm may be conſidered either as the *ſharp* of that letter which it follows, or the *flat* of that letter by which it is followed. Thus the aſteriſm between G and A is either G ſharp, or A flat. And as, by the introduction of a ſharp or a flat, we can make the interval between two ſucceeding letters either a tone or a ſemitone, we are no longer confined to the keys in the natural ſcale, but may aſſume

KEYS IN THE SCALE OF SEMITONES.] Every letter, nay every ſemitone in the octave, may be taken for a key. So that we have twelve different keys, and as they may be applied either in the ſharp or the flat key or ſeries †, we have, properly ſpeaking, twenty-four keys. But as this number would greatly add to the difficulty of the muſical art, and is by no means of real uſe, we ſeldom, and eſpecially in pſalmody, go beyond *ſeven keys* in the ſharp ſeries, and the ſame number in the flat ſeries. See the table on the oppoſite page.

* If a ſharp, flat, or natural, accidentally occur before any note in ſome particular bar, it affects the ſame note throughout the whole bar unleſs again contradicted by ſome other mark.

† The learner ſhould be particularly cautioned with reſpect to the ambiguous uſe of the word *key*. We often underſtand by it the *relation* which the intervals contained in the octave bear to the key-note, and on which depends the characteriſtic air of any tune. In this ſenſe we have only *two* keys, the *ſharp* and the *flat*, which I have here called the ſharp or the flat ſeries. At other times we mean by the key merely the *letter* or the *name* of the key-note. And in this latte ſenſe we reckon *twelve* keys in the *ſharp*, and *twelve* in the *flat* ſeries.

In the SHARP SERIES the uſual Keys are,

C	|	C	D	E	F	G	A	B	C — Natural ſcale.
G	|	G	A	B	C	D	E	*F	G — F ſharp.
D	|	D	E	*F	G	A	B	*C	D — F and C ſharp.
A	|	A	B	*C	D	E	*F	*G	A — F, C, and G ſharp.
E	|	E	*F	*G	A	B	*C	*D	E — F, C, G, and D ſharp.
F	|	F	G	A	Bb	C	D	E	F — B flat.
B flat	|	Bb	C	D	Eb	F	G	A	Bb — B and E flat.
E flat	|	Eb	F	G	Ab	Bb	C	D	Eb — B, E, and A flat.*

In the FLAT SERIES the uſual Keys are,

A	|	A	B	C	D	E	F	G	A — Natural ſcale.
D	|	D	E	F	G	A	Bb	C	D — B flat.
G	|	G	A	Bb	C	D	Eb	F	G — B and E flat.
C	|	C	D	Eb	F	G	Ab	Bb	C — B, E, and A flat.
F	|	F	G	Ab	Bb	C	Db	Eb	F — B, E, A, and D flat.
E	|	E	*F	G	A	B	C	D	E — F ſharp.
B	|	B	*C	D	E	*F	G	A	B — F and C ſharp.*

Of the SINGING SYLLABLES.

IN practiſing muſical leſſons, it hath been recommended to appropriate peculiar ſyllables to the ſeven intervals contained in the octave. The end propoſed is, that the ſame name invariably applied to the ſame interval may naturally ſuggeſt its true relation and proper ſound. The *Italians* and *French* make uſe of *ſeven* ſyllables for this purpoſe in the following manner: In the ſharp ſeries,

Ut†	*re*	*mi*	*fa*	*ſol*	*la*	*ſi*	*ut.*
1	2	3	4	5	6	7	8.

In the flat ſeries,

La	*ſi*	*ut*	*re*	*mi*	*fa*	*ſol*	*la.*
1	2	3	4	5	6	7	8.

Theſe ſyllables are in effect only technical terms, which anſwer to the key-note, the ſecond, the third, and the ſeveral degrees of the octave. *Ut* and *la* are reſpectively the key-notes of the ſharp and flat ſeries; *ut re* denotes a tone, *mi fa* a ſemitone, *ut mi* a major third, *re fa* a minor third, *ut ſol* a fifth, &c. &c.

Inſtead of the ſeven ſyllables, as above, the *Britiſh* muſicians confine themſelves to *four*, three of which are repeated, in ordered to compleat the octave. In the ſharp ſeries,

Fa	*ſol*	*la*	*fa*	*ſol*	*la*	*mi*	*fa.*
1	2	3	4	5	6	7	8.

In the flat ſeries,

La	*mi*	*fa*	*ſol*	*la*	*fa*	*ſol*	*la.*
1	2	3	4	5	6	7	8.

Fa anſwers to the key-note of the ſharp ſeries, and *la* to the key note of the flat ſeries; and the places of the ſemitones are repreſented by *la fa* and *mi fa*.

* From this ſpecimen it will be ſeen that the key or ſeries is not reckoned ſharp or flat, with reference to the ſharps or flats placed at the beginning of tunes. Sharps may be prefixed to a tune in the flat key or ſeries, and, *vice verſa*, flats may be ſet before a tune in the ſharp key.

† For *ut*, is commonly ſubſtituted the ſyllable *do*, as more eaſy to be pronounced.

Mi, which occurs only once in the octave, is called the *maſter-note*, becauſe it determines the ſituation of the reſt in the following order:

Above your *mi*, twice *fa*, *ſol*, *la*;
Below your *mi*, twice *la*, *ſol*, *fa*.

To find *mi*, obſerve whether the tune be in the ſharp or the flat ſeries. In the ſharp ſeries, *mi* is *a ſemitone below the key-note*; in the flat ſeries it is *a tone above the key-note*. Or the following direction may ſuffice:

If neither flat nor ſharp be placed at the beginning of a tune, *mi* is in B.
If B be flat, *mi* is in E.
If B and E be flat, *mi* is in A.
If B, E, and A be flat, *mi* is in D.
If F be ſharp, *mi* is in F.
If F and C be ſharp, *mi* is in C.
If F, C, and G be ſharp, *mi* is in G.

Hence it appears, that there are no leſs than ſeven different ways of applying theſe ſyllables to the lines and ſpaces contained in the gamut, and conſequently that Solmization is an exerciſe of conſiderable difficulty. And it hath been much queried, whether the utility of this practice correſponds with the labour required. For after we have attained to the ready uſe of the *names* in different keys, we may fail of giving them the *right ſound*. Some of the Britiſh ſyllables in particular are ambiguouſly applied. Thus, *fa ſol* is at one time a ſecond, at another a fourth; *fa la* a third, and alſo a ſixth. And when accidental ſharps or flats take place, or the muſic changes from one key to another, the whole principle is deranged, and the ſyllables muſt be accommodated to the new key that is introduced. Upon theſe accounts it hath been thought adviſable not to lay much ſtreſs upon the ſinging ſyllables, but rather to direct our attention to the *intervals* themſelves, and to regard only their places and proper ſounds. If this latter method be adopted, the learner will find it of advantage before he practiſes any tune, to aſcertain whether it be in the ſharp or flat ſeries, and to run through the notes ſucceſſively from the key to the octave. And eſpecially ſhould he be cautious to give a true ſound to the third from the key-note, which in the ſharp ſeries is a *major*, in the flat ſeries a *minor* third, for this will naturally ſuggeſt the air of the tune, and lead to a right idea of all the other notes.

CHAP. IV.

Of various MUSICAL CHARACTERS and GRACES, *with an* EXPLANATION *of ſome* ITALIAN WORDS.

REPEAT.] DOTS before a double bar require a repetition of the preceding ſtrain. Dots after a double bar ſhow that the following ſtrain is to be repeated. If ſome of the concluding bars have the figures 1, 2, with arches over them, it denotes, that when the ſtrain is ſung the firſt time over we are to omit the part encloſed by the arch 2, and when the ſtrain is repeated we are to omit the part encloſed by the arch 1, and to conclude with the arch 2. See Plate I. Ex. 8.; or Guildford Tune, p. 81. An S with dots before and after it denotes, that from the place where it ſtands to the end of the ſtrain or tune muſt be repeated, Ex. 9. Two oblique ſtrokes with dots are often uſed for the ſame purpoſe, but placed between the ſtaves they more frequently ſignify a repetition of the preceding words, as in Plate I. Ex. 9.

A DIRECT.] A DIRECT is a mark placed at the end of a ſtave, to appriſe us where the firſt note of the following ſtave begins. Ex. 10.

A SLUR.] A SLUR (Ex. 11.) ſhows how many notes are to be ſung to one ſyllable. It ſometimes alſo requires a gliding eaſy movement, in oppoſition to the mark called

STACCATO] which implies that the notes thus marked muſt be ſung with peculiar emphaſis and diſtinctneſs. Plate I. Ex. 12.

APPOGGIATURA.] APPOGGIATURA is a note of ſmaller ſize than uſual added to the regular notes which complete the bar. It is to be touched upon, that we may paſs more gracefully from the preceding to the following note. And whatever time is employed in ſinging the appoggiatura, muſt be taken from the principal note to which it is annexed. Ex. 13.

A TRILL.] A TRILL, generally marked by *tr* over a note, is one of the moſt difficult as well as beautiful graces that occurs in ſinging. It is a quick and alternate repetition of the note thus marked, and the note next above it, ſo long as the time allows. Ex. 14.

TURNED SHAKE.] Sometimes the note below that marked *tr* is inſerted a little before the concluſion of the *trill*, which is then called a TURNED SHAKE. Ex. 15.

A BRACE.] A BRACE ſerves to connect ſo many parts as are to be ſung or performed at the ſame time. Ex. 16.

EXPLANATION *of* ITALIAN WORDS *frequently uſed in* MUSIC.

We mean not to enlarge upon this head, but it may be convenient to give a brief explanation of ſuch terms as moſt commonly occur, and have not been included in the preceeding obſervations.

The degrees of Time are often expreſſed by the words *Adagio*, very ſlow; *Largo*, ſlow; *Andante*, moderately ſlow; *Allegro*, quick; *Preſto*, very quick; *Preſtiſſimo*, moſt quick.

Other terms in common uſe are,

Affettuoſo, tender, affecting.
Bis, twice, i. e. repeat the paſſage.
Chorus, full harmony of all the parts.
Creſcendo, increaſing in ſound.
Da Capo, begin again, and conclude with the firſt ſtrain.
Diminuendo, gradually diminiſhing in ſound.
Dolce, ſweet.
Forte, or *F.* loud.
Fortiſſimo, very loud.
Fugue, when the parts ſucceed in imitation of each other.
Gratioſo, graceful.
Maeſtoſo, grand, majeſtic.
Piano, or *P.* ſoft, oppoſed to *Forte*.
Pianiſſimo, very ſoft.
Recitativo, a ſtyle of muſic, which reſembles ſpeaking.
Solo, one part only.
Symphony, inſtrumental muſic preceding or following the vocal.
Tutti, all, ſee *Chorus*.
Verſe, one ſinger to a part.
Vivace, with life.
Volti, turn over.
Volti ſubito, turn over ſpeedily.

CHAP. V.

GENERAL DIRECTIONS *in reſpect to* SINGING.

I. IN THE CHOICE OF TUNES, let a particular regard be paid to the ſubject of the pſalm or hymn. Different airs in muſic are ſuited to different ſentiments and paſſions. A good taſte will indeed enable us to make a nicer diſcrimination than words can readily ſuggeſt. But the following general rule is of principal importance. That tunes in the SHARP KEY or SERIES are naturally expreſſive of *chearfulneſs* and *joy*, and ſhould therefore be adapted to pſalms of PRAISE and THANKSGIVING; and that tunes in the FLAT KEY are naturally expreſſive of *humility*, *ſorrow*, and the *tender affections*, and ſhould be

be ſung to pſalms of PRAYER, and of PENITENCE, or to ſubjects MOURNFUL and PATHETIC. This rule is too commonly violated, and with the moſt unhappy effect: for hereby the ſentiments, and the tune, are at variance with each other, and aim at contrary paſſions. The conſequence is, that either the muſic muſt be without impreſſion, or oppoſe the end which it ought to ſubſerve. Whereas, when the tune and the ſentiments properly accord, they mutually aſſiſt, and animate each other; the muſic acquires ſuperior energy and expreſſion, and adds vigour and delight to the ſacred exerciſes of devotion.

II. The principal direction that can be given to the ſinger is, that he attend both to juſt TUNE, and to exact TIME. This is a rule of greater extent and importance than may at firſt appear. Few there are, who ſuſpect themſelves to err in theſe eſſential points; and few there are, who do not offend in one or both of them. Defects that are attributed to other cauſes do very frequently proceed from the neglect of *tune*, or of *time*. And there is nothing which more diſtinguiſhes the proficient in muſic, or is the ſource of greater beauty, than accuracy in both theſe reſpects. Here then ſhould the learner direct his firſt and principal attention.

III. GRACEFUL SINGING is beſt learned by imitation and the inſtructions of a maſter. But it may not be amiſs to mention ſome of the moſt notorious inſtances in which it is violated. Theſe are, a vulgar, inarticulate, and muttering pronunciation; a heavy, drawling, lifeleſs manner; or ſudden burſts and exploſions of ſound. On the other hand, the tone ſhould be clear, ſmooth, diſtinct, and ſpirited. Some there are, with ſo little idea of propriety as to exert the full ſtretch of the voice in ſinging, with no other intermiſſion than is neceſſary to ſupply them with breath. This is not only inconſiſtent with grace and beauty, but intolerably ſhocking and diſguſting. A voice thus ſtrained is neceſſarily harſh and diſagreeable, becomes incapable of that varied expreſſion, which is the true character of muſic, and may bawl or ſcream, but can hardly be ſaid to ſing.

In ſounds of conſiderable length we ſhould obſerve the direction which is ſometimes marked by the Italian words *creſcendo* and *diminuendo*, viz. begin with ſoftneſs, and increaſe in ſtrength till we come to the middle of the note, and then gradually diminiſh to the end.

With reſpect to the more difficult ornaments, as the *appoggiatura*, and the *trill*, or *ſhake*, they had better be omitted than performed in an awkward and imperfect manner. The introduction of other graces than what occur in the muſic ſhould not be totally diſcouraged, but it is attended with much hazard, and often counteracts the meaning of the author. In full harmony this liberty ſhould never be allowed, for it cannot produce a good effect, and probably will have a bad one.

It is of importance to chuſe that part in ſinging which beſt agrees with the tone and compaſs of the voice, and to conſider the particular expreſſion which it requires. To the BASS belongs

belongs a *bold* and *majeſtic* accent, to the TENOR a *firm* and *manly* ſtile; the CONTRA ſhould be *ſoft* and *inſinuating*, and the TREBLE peculiarly *ſweet* and *delicate*. The higher notes of the baſs, and indeed of all the other parts, are to be ſung ſofter than the lower ones.

The FORTE and PIANO, or the alternately ſinging *loud* and *ſoft*, when judiciouſly applied, has a pleaſing and wonderful effect. How far it may be practicable in congregations to obſerve this diſtinction, particular circumſtances muſt determine. It has been ſometimes recommended, that the treble voices (with a baſs accompaniment) take the principal air when the muſic is marked *piano*, and that the reſt of the congregation be ſilent. It would perhaps be ſtill better in a choir of ſingers, that all the parts be ſung, but with ſufficient ſoftneſs to mark the contraſt ſtrongly with the *forte*. N. B. In the following collection of tunes we have ſeldom made uſe of the words *forte* and *piano*, becauſe they may be variouſly applied. But in general the SINGLE tunes call for the *piano* on the *third line*, and the DOUBLE TUNES on the *two lines which precede the laſt two*.

IV. In a regular body of ſingers, care ſhould be taken properly to adjuſt the ſtrength of the different parts, and eſpecially that the *treble* and the *contra* do not overpower the *tenor* and the *baſs*. And when the parts are thus diſpoſed, every one ſhould keep true to his ſtation. Order is neceſſary in muſical as well as other ſocieties. Nor can any thing be more injudicious or diſreſpectful, than for a ſinger, who might render himſelf uſeful, ſometimes to be quite ſilent, or to be continually rambling from part to part. This ill-timed levity muſt greatly injure the effect of the harmony, and, by overpowering one of the parts, will frequently render the reſt unmeaning or diſcordant.

V. To prevent the confuſion and miſtake which often ariſe from hurry and precipitation in the beginning of a tune, let the leader alone take the pitch, and leiſurely proceed a a few notes before he be joined by the other ſingers. And let him particularly obſerve whether the tune be of the *ſharp* or *flat ſeries*, and require the *major* or the *minor* third from the key-note. Want of attention to this frequently miſleads the band, and occaſions a total ſtop. It would be of advantage alſo previouſly to fix upon the tunes which are intended for public worſhip. Such preparation would give readineſs and confidence to the ſingers, and might prevent that converſation and buſtle, which are not only contrary to decorum, but the violation of an important duty.

VI. We ſhall not reach the true pleaſure of pſalmody, if we feel not the genuine ſpirit of devotion. Muſic, unconnected with ſentiment, is comparatively weak and languid. And ſeparate from the exerciſes of piety ſhe is deprived of her moſt honourable office, her moſt powerful expreſſion, and her moſt delightful charms. Let then the melody of ſong be accompanied by the melody of the heart. Let it be rendered ſubſervient to the true end of religious worſhip. Let us maintain an awful reverence of that glorious Being whom we

profeſs

profeſs to celebrate. Let us fear to trifle with his great name and venerable preſence. Let us never loſe ſight of the important direction of the Poet,

" Rehearſe his praiſe with awe profound,
" Let knowledge lead the ſong;
" Nor mock him with a ſolemn ſound
" Upon a thoughtleſs tongue."

Let the underſtanding and the affections concur in this ſacred exerciſe, that it may at once expreſs, and cheriſh true piety. Thus ſhall we partake of its ſweeteſt pleaſures, and be cheered and conducted through the preſent pilgrimage, to that happy world, where they ſing the ſong of Moſes and of the Lamb, " Great and marvellous are thy works, Lord God Almighty, " juſt and true are thy ways, O King of ſaints! Who ſhall " not fear thee and glorify thy name, for thou only art holy."

HYMNS

Of PECULIAR METRES, *or on* PARTICULAR OCCASIONS.

HYMN I.

The Eternal Sabbath.

I.

LORD of the ſabbath, hear our vows,
On this thy day, in this thine houſe;
And own, as grateful ſacrifice,
The ſongs which from thy temple riſe.

II.

Thine earthly ſabbaths, LORD, we love;
But there's a nobler reſt above;
To that our longing ſouls aſpire,
With chearful hope, and ſtrong deſire,

III.

No more fatigue, no more diſtreſs,
Nor ſin, nor death ſhall reach the place;
No groans ſhall mingle with the ſongs
Which dwell upon immortal tongues.

IV.

No rude alarms of angry foes;
No cares to break the long repoſe:
No midnight ſhade, no clouded ſun,
But ſacred, high, eternal noon.

V.

O, long expected day, begin;
Dawn on theſe realms of pain and ſin;

With

With joy we'll tread th' appointed road,
And ſleep in death, to reſt with GOD.

H Y M N II.

For Chriſtmas-Day.

I.

HARK the glad ſound! the SAVIOUR comes,
The SAVIOUR promis'd long!
Let ev'ry heart prepare a throne,
And ev'ry voice a ſong.

II.

On him the ſpirit largely pour'd
Exerts its ſacred fire;
Wiſdom, and might, and zeal, and love
His holy breaſt inſpire.

III.

He comes, the priſ'ners to releaſe,
In Satan's bondage held:
The gates of braſs before him burſt,
The iron fetters yield.

IV.

He comes, from thickeſt films of vice
To clear the mental ray;
And on the eye oppreſs'd with night
To pour celeſtial day.

V.

He comes, the broken heart to bind,
The bleeding ſoul to cure;
And with the treaſures of his grace
Enrich the humble poor.

VI.

Our glad hoſannahs, Prince of peace,
Thy welcome ſhall proclaim;
And heav'n's eternal arches ring
With thy beloved name.

H Y M N III.

The Reſurrection of CHRIST.

I.

BLEST morning, whoſe firſt dawning rays
Beheld the Son of God
Ariſe triumphant from the grave,
And leave his dark abode!

II.

Wrapt in the ſilence of the tomb,
The great Redeemer lay;
'Till the revolving ſkies had brought
The third, th' appointed day.

III.

Hell and the grave combin'd their force
To hold our Lord, in vain;
Sudden the Conqueror aroſe,
And burſt their feeble chain.

IV.

To thy great name, Almighty Lord,
We ſacred honours pay;
And loud hoſannahs ſhall proclaim
The triumphs of the day.

Salvation

V.

Salvation and immortal praiſe
To our victorious King:
Let heav'n, and earth, and rocks, and ſeas,
With glad hoſannahs ring.

HYMN IV.

The Communion.

I.

JESUS invites his ſaints
To meet around his board:
Here pardon'd ſinners ſit and hold
Communion with their LORD.

II.

Here we ſurvey that love,
Which ſpoke in ev'ry breath,
Which crown'd each action of his life,
And triumph'd in his death.

III.

Here let our pow'rs unite,
His glorious name to raiſe,
Pleaſure and joy fill ev'ry mind,
And ev'ry voice be praiſe.

IV.

And while we ſhare the gifts,
His gracious hands beſtow,
Let ev'ry heart, in friendſhip join'd,
With kind affections glow.

V.

Let love inſpire each breaſt,
And dictate ev'ry thought;
Be angry paſſions far remov'd,
And ſelfiſh views forgot.

VI.

Our ſouls, expanded wide
By our Redeemer's grace,
Shall in the arms of fervent love,
All heav'n and earth embrace.

HYMN V.

For the Beginning of the Year.

I.

ETERNAL ſource of ev'ry joy,
Well may thy praiſe our lips employ,
While in thy temple we appear;
Thy goodneſs crowns the circling year.

II.

Wide as the earth and planets roll,
Thy hand ſupports and cheers the whole:
By thee the ſun is taught to riſe,
And darkneſs when to veil the ſkies.

III.

The flow'ry ſpring, at thy command,
Embalms the air, and paints the land;
The ſummer-rays with vigour ſhine,
To raiſe the corn, and cheer the vine.

IV.

Seaſons, and months, and weeks, and days,
Demand ſucceſſive hymns of praiſe:
Still be the cheerful homage paid,
With morning light and ev'ning ſhade.

V.

O may our more harmonious tongues
In worlds unknown purſue the ſongs;
And in thoſe brighter courts adore,
Where days and years revolve no more.

H Y M N VI.

Support in Death.

For a FUNERAL. (Hereford Tune, p. 101.)

I.

BEHOLD the gloomy vale,
Which thou, my ſoul, muſt tread,
Beſet with terrors fierce and pale,
That leads thee to the dead.

II.

Ye pleaſing ſcenes adieu,
Which I ſo long have known:
My friends, a long farewell to you,
For I muſt paſs alone.

III.

And thou, beloved clay,
Long partner of my cares,
In this rough path art torn away
With agony and tears.

IV.

But ſee a ray of light,
With ſplendors all divine,
Breaks through theſe doleful realms of night,
And makes it's horrors ſhine.

V.

Where death and darkneſs reigns,
JEHOVAH is my ſtay:
His rod my trembling feet ſuſtains,
His ſtaff defends my way.

VI.

Kind Shepherd, lead me on;
My ſoul diſdains to fear;
Death's gloomy phantoms all are flown,
Since life's great LORD is near.

H Y M N VII.

The Happineſs of the dying Chriſtian.

For a FUNERAL.

I.

HEAR what the voice from heav'n proclaims
For all the pious dead;
Sweet is the ſavour of their names,
And ſoft their ſleeping bed.

II.

They die in JESUS, and are bleſs'd;
How kind their ſlumbers are!
From ſuff'rings, and from ſins, releas'd,
And freed from ev'ry ſnare.

Far from this world of toil and ſtrife,
They're preſent with the LORD;
The labours of their mortal life
End in a large reward.

HYMN VIII.

Confidence in Divine Protection.

Exeter Tune, p. 102.

I.

THE LORD my paſture ſhall prepare,
And feed me with a ſhepherd's care;
His preſence ſhall my wants ſupply,
And guard me with a watchful eye;
My noon-day walks he ſhall attend,
And all my midnight hours defend.

II.

When in the ſultry glebe I faint,
Or on the thirſty mountain pant,
To fertile vales and dewy meads
My weary wand'ring ſteps he leads;
Where peaceful rivers, ſoft and ſlow,
Amid the verdant landſkip flow.

III.

Though in the paths of death I tread,
With gloomy horrors overſpread,
My ſteadfaſt heart ſhall fear no ill,
For thou, O LORD, art with me ſtill;
Thy friendly hand ſhall give me aid,
And guide me through the dreadful ſhade.

IV.

Though in a bare and rugged way,
Through devious lonely wilds I ſtray,
Thy bounty ſhall my pains beguile;
The barren wilderneſs ſhall ſmile,
With ſudden greens and herbage crown'd,
And ſtreams ſhall murmur all around.

HYMN IX.

Saints called upon to praiſe GOD.

Tune CIV. p. 67.

I.

O PRAISE ye the LORD; prepare a new ſong,
And let all his ſaints in full concert join;
With voices united the anthem prolong;
And ſhew forth his honours in muſic divine.

II.

Let praiſe to the GOD who made us aſcend;
Let each grateful heart exult in its king;
For GOD whom we worſhip our ſongs will attend,
And view with complacence the off'ring we bring.

III.

Be joyful, ye ſaints, ſuſtain'd by his might,
And let your glad ſongs awake with each morn;
For thoſe who obey him are ſtill his delight;
His hand with ſalvation the meek will adorn.

IV.

Then praiſe ye the LORD; prepare a new ſong,
And let all his ſaints in full concert join;

With voices united the anthem prolong;
And ſhow forth his honours in muſic divine.

HYMN X.

Praiſe to GOD in Proſperity and Adverſity.

Tune, Eaſter Hymn, p. 111.

I.

PRAISE to GOD, immortal praiſe,
For the love that crowns our days;
Bounteous ſource of ev'ry joy,
Let thy praiſe our tongues employ.

II.

For the bleſſings of the field,
For the ſtores the gardens yield,
For the vine's exalted juice,
For the generous olive's uſe:

III.

Flocks that whiten all the plain,
Yellow ſheaves of ripen'd grain;
Clouds that drop their fatt'ning dews,
Suns that temperate warmth diffuſe:

IV.

All that ſpring with bounteous hand
Scatters o'er the ſmiling land:
All that liberal autumn pours
From her rich o'erflowing ſtores:

V.

Theſe to thee, my GOD, we owe;
Source whence all our bleſſings flow;
And for theſe, my ſoul ſhall raiſe
Grateful vows and ſolemn praiſe.

VI.

Yet ſhould riſing whirlwinds tear
From its ſtem the ripening ear;
Should the fig-tree's blaſted ſhoot
Drop her green untimely fruit;

VII.

Should the vine put forth no more,
Nor the olive yield her ſtore;
Though the ſick'ning flocks ſhould fall,
And the herds deſert the ſtall;

VIII.

Should thine alter'd hand reſtrain
The early and the latter rain:
Blaſt each opening bud of joy,
And the riſing year deſtroy:

IX.

Yet to thee my ſoul ſhould raiſe
Grateful vows, and ſolemn praiſe;
And when every bleſſing's flown,
Love thee—for thyſelf alone.

HYMN XI.

Univerſal Praiſe.

Waterford Tune, p. 65.

I.

PRAISE the LORD who reigns above,
And keeps his courts below;

Praiſe

Praiſe the holy GOD of love,
And all his greatneſs ſhow:
Praiſe him for his noble deeds,
Praiſe him for his matchleſs pow'r;
Him from whom all good proceeds
Let earth and heav'n adore.

II.

Publiſh, ſpread to all around
The great JEHOVAH's name;
Let the trumpet's martial ſound
Him Lord of hoſts proclaim:
Praiſe him every tuneful ſtring,
All the reach of heav'nly art;
All the pow'rs of muſic bring
The muſic of the heart.

III.

Him in whom they move and live,
Let every creature ſing;
Glory to their Maker give,
And homage to their King:
Hallow'd be his name beneath,
As in heav'n, on earth ador'd;
Praiſe the LORD in every breath;
Let all things praiſe the LORD.

HYMN XII.

For Eaſter Sunday.

Tune, Eaſter Hymn, p. 111.

I.

ANGEL! roll the rock away;
Hallelujah!*
Death yield up thy mighty prey;
See he riſes from the tomb,
Glowing in immortal bloom.

II.

'Tis the Saviour, angels, raiſe
Fame's eternal trump of praiſe,
Let the world's remoteſt bound
Hear the joy-inſpiring ſound.

III.

Shout, ye ſaints, in rapt'rous ſong,
Let the ſtrains be ſweet and ſtrong;
Shout the Son of GOD, this morn
From his ſepulchre new-born.

IV.

Hail, victorious JESUS, hail;
On thy cloud of glory ſail
In long triumph through the ſky
Up to waiting worlds on high.

* *Hallelujah* is to be repeated after every line.

V.

Heav'n diſplays her portals wide,
Glorious hero through them ride;
King of glory mount the throne,
Thy great Father's, and thy own.

VI.

Pow'rs of heav'n, ſeraphic fires,
Sing and ſweep your ſounding lyres;
Sons of men, in humble ſtrain,
Sing your mighty Saviour's reign.

VII.

Ev'ry note with wonder ſwell;
Sin o'erthrown and captiv'd hell!
Where is hell's once dreaded king?
Where, O death, thy mortal ſting?

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BRITISH MUSEUM

SACRED HARMONY

PART I.

containing

the more Plain and Simple

AIRS.

BRITISH MUSEUM

Ex.

Ref

Ex.

Ex

Treble

Tenor

Bass

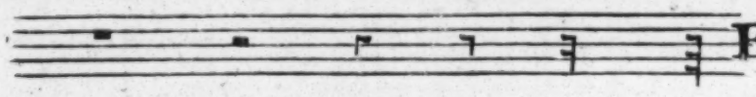
Ex.

a Stave One Semibreve 2 Minims 4 Crotchets 8 Quavers 16 Semiquavers 32 Demiquavers

Ex. 1.

for a Semibreve Minim Crotchet Quaver Semiq. Demiq.

Refts



Ex. 2.

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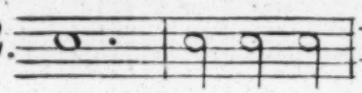

Ex. 3.

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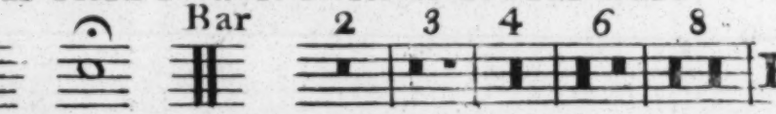
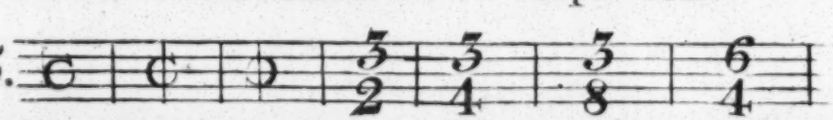
a Bar Hold Double Refts of feveral Bars.



Ex. 4.

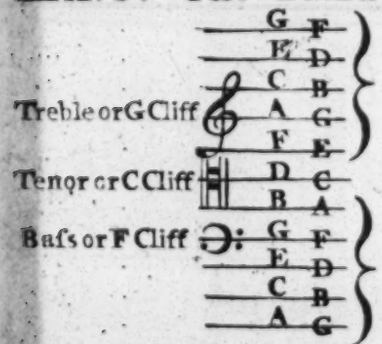
Ex. 5.

Moods of Common Time. Do of Triple Time.

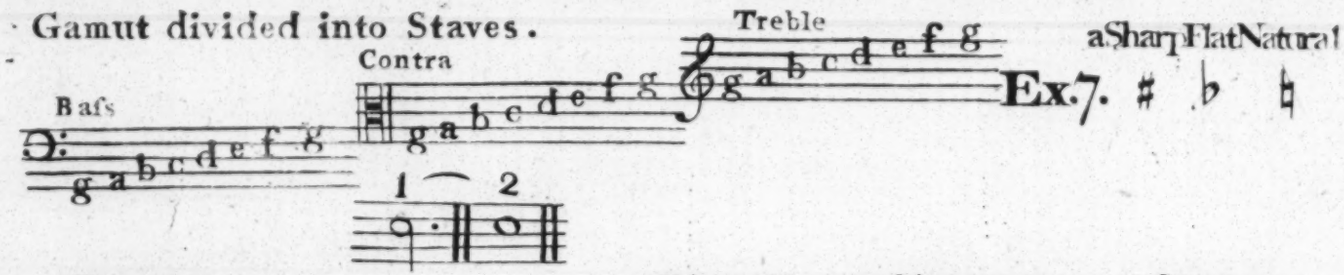


Slow Moderate Quick

Ex. 6. The Gamut.



Gamut divided into Staves.



Ex. 7.

a Sharp Flat Natural

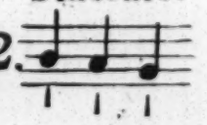
Repeats.

Ex. 8. Ex 9. Ex 10. Ex 11.

a Direct.

a Slur.

Staccato.

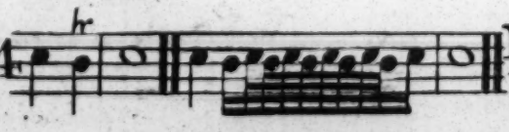


Ex 12.

Appoggiatura explained.

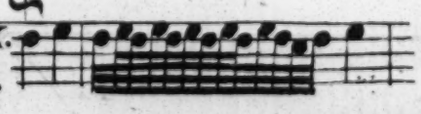
Ex. 13.

a Trill.



Ex. 14.

Turned Shake.

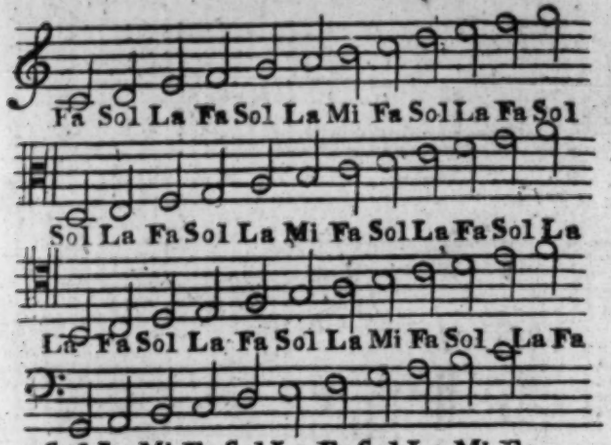


Ex. 15.

Brace

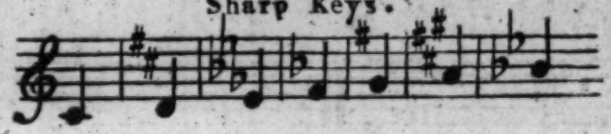
Ex. 16.

Solmization in the natural Scale.

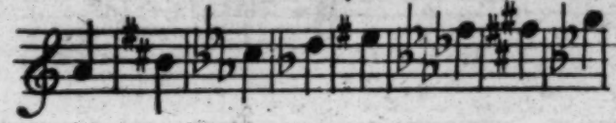


Tables of Transposition.

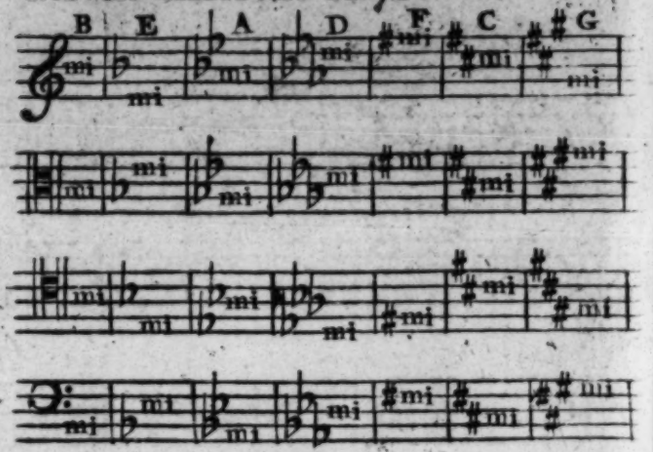
Sharp Keys.



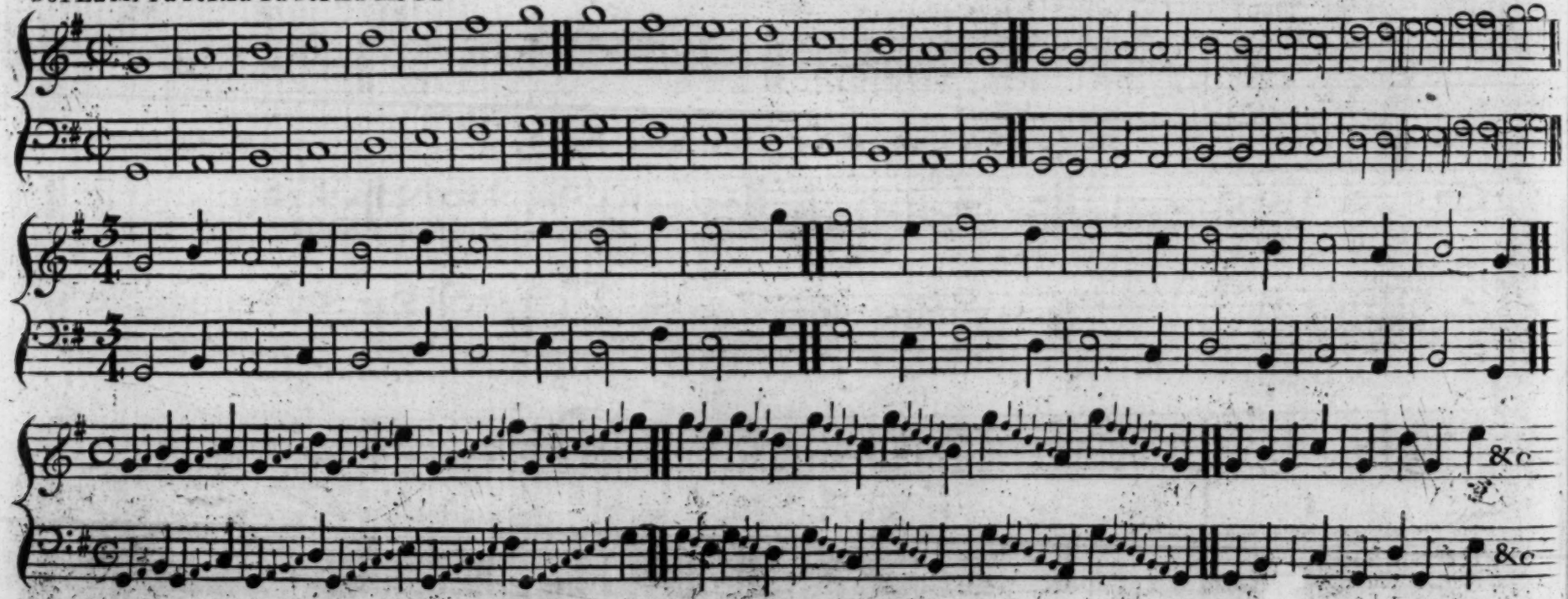
Flat Keys.



Mi in different Keys.

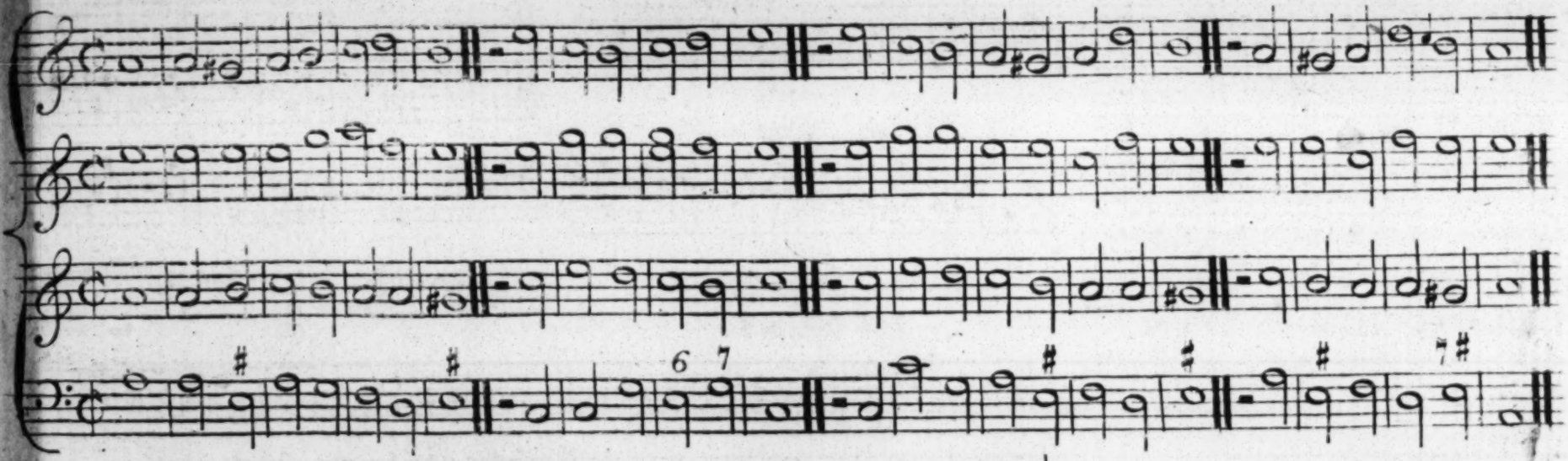


LESSONS.

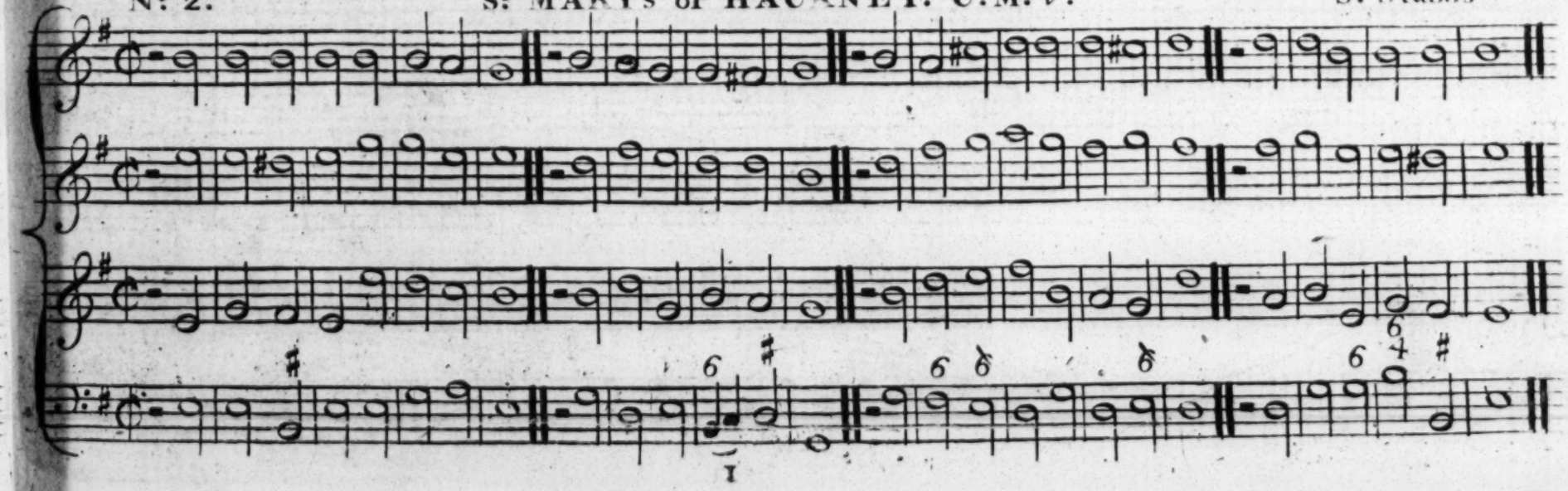


COMMON METRES, in the FLAT KEY.

No. 1. **WINDSOR. C.M. ♭.** G. Kirby

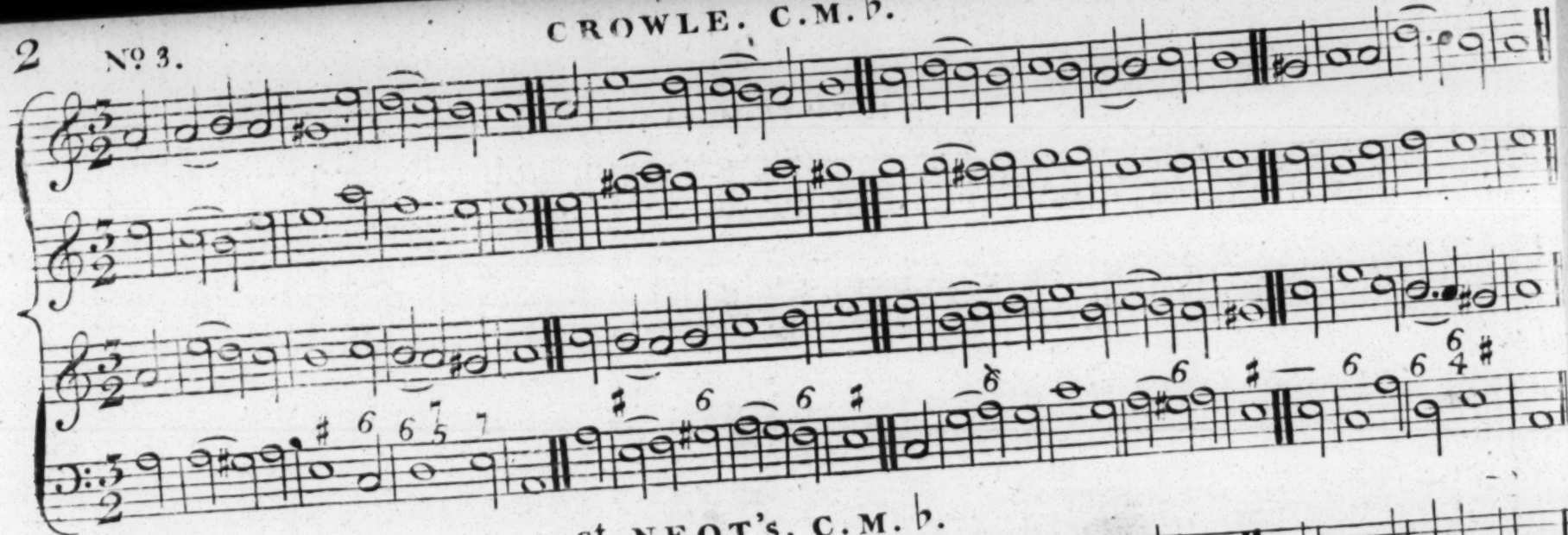


No. 2. **St. MARY's or HACKNEY. C.M. ♭.** S. Stubbs



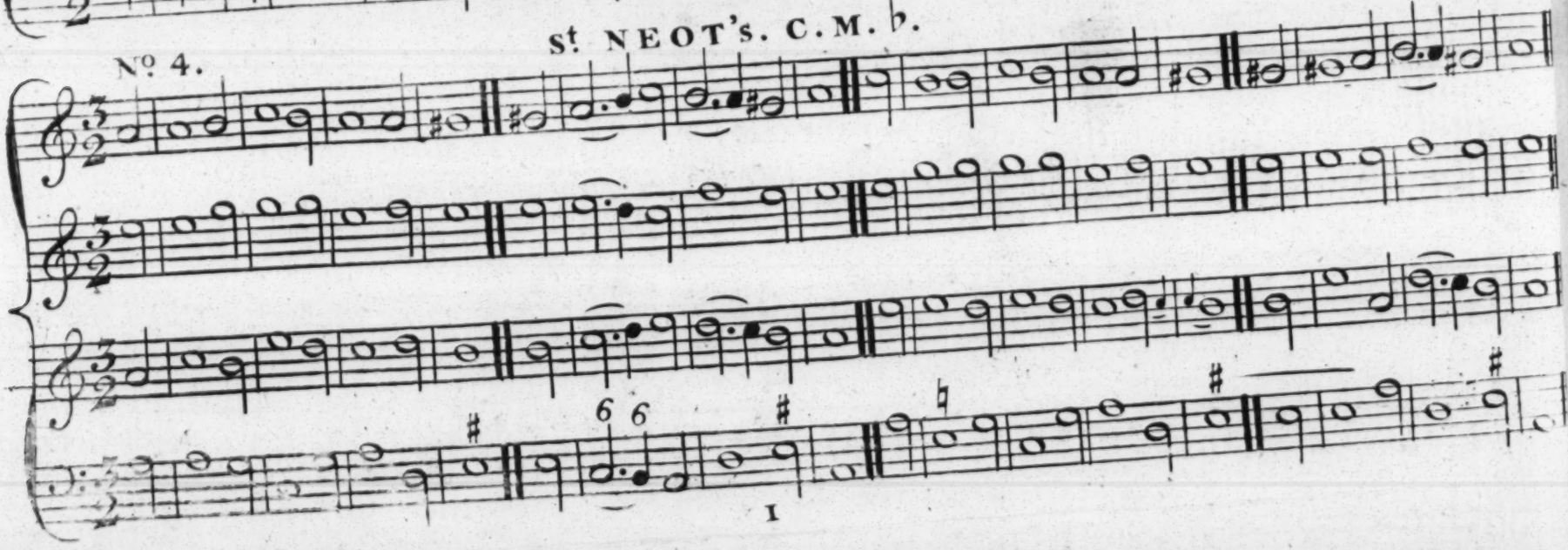
Nº 3.

CROWLE. C.M.♭.



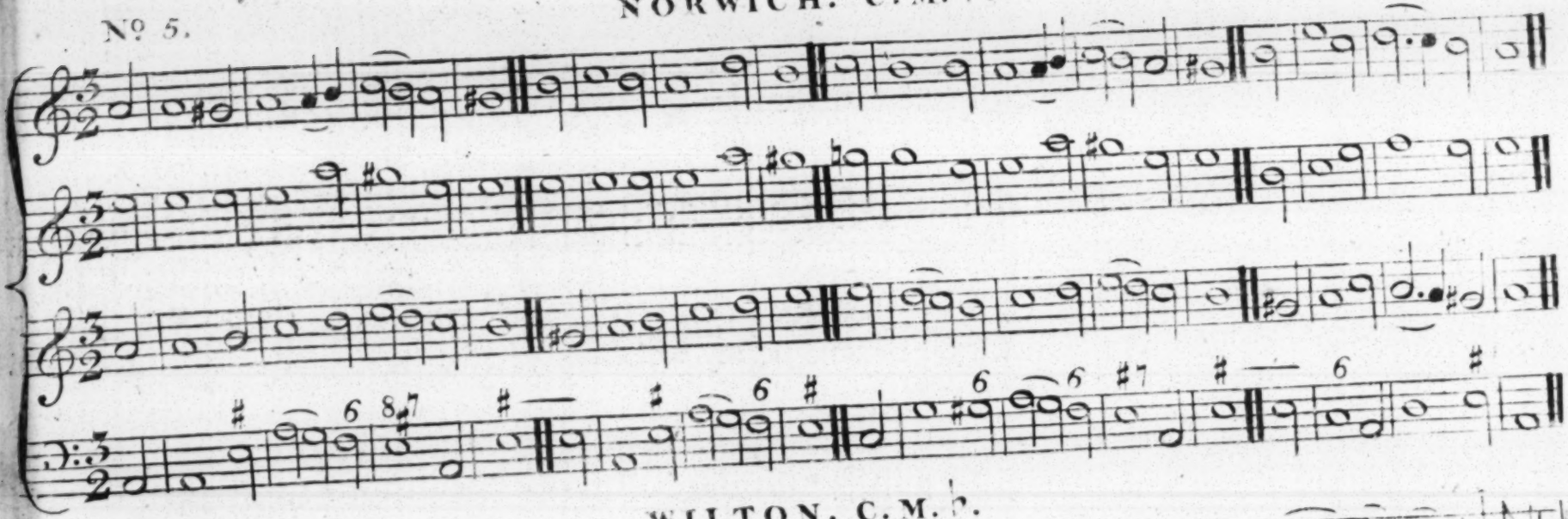
Nº 4.

St NEOT's. C.M.♭.



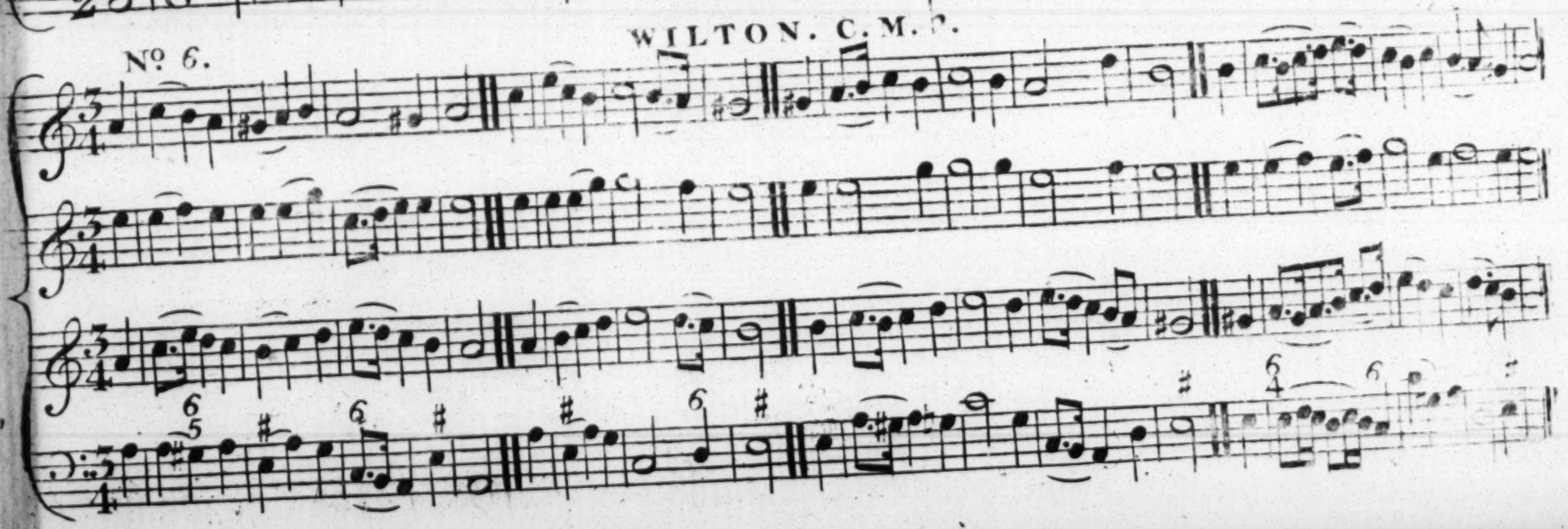
No. 5.

NORWICH. C. M. ♭.



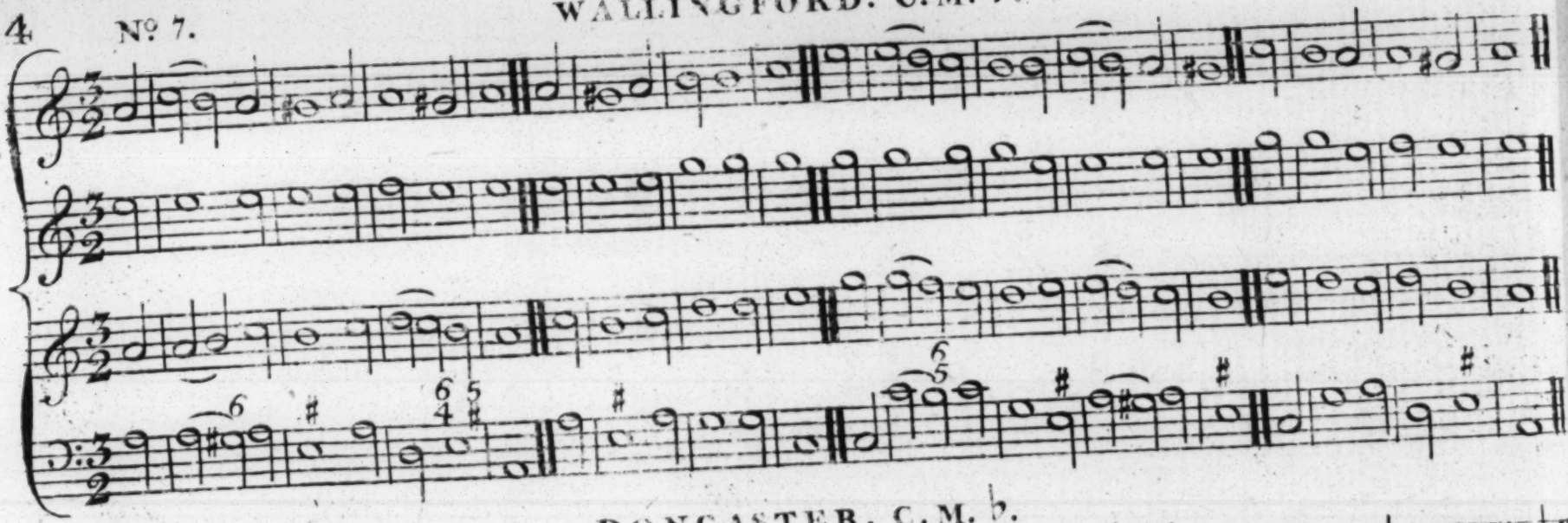
No. 6.

WILTON. C. M. ♭.



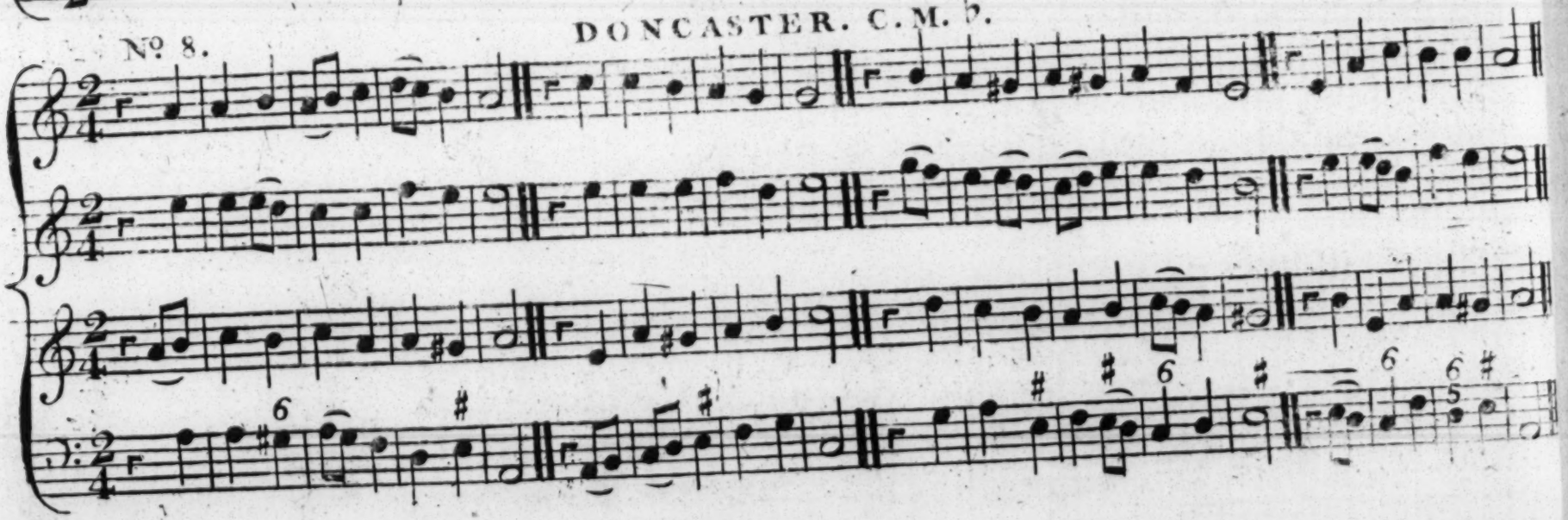
Nº 7.

WALLINGFORD. C.M. b.

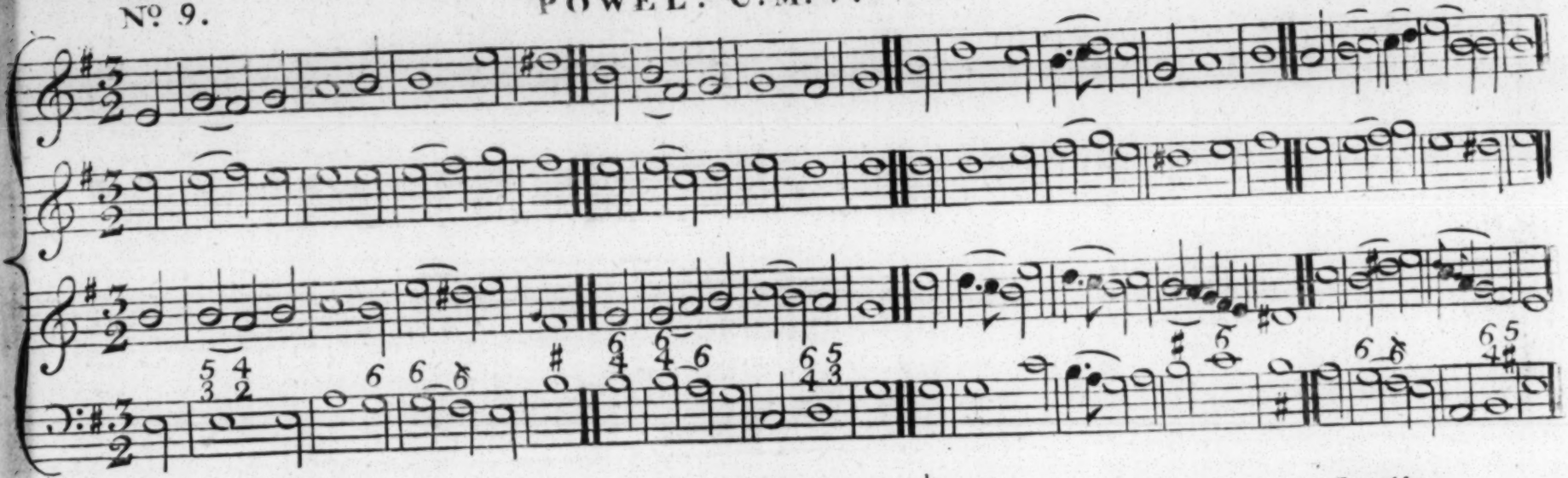


Nº 8.

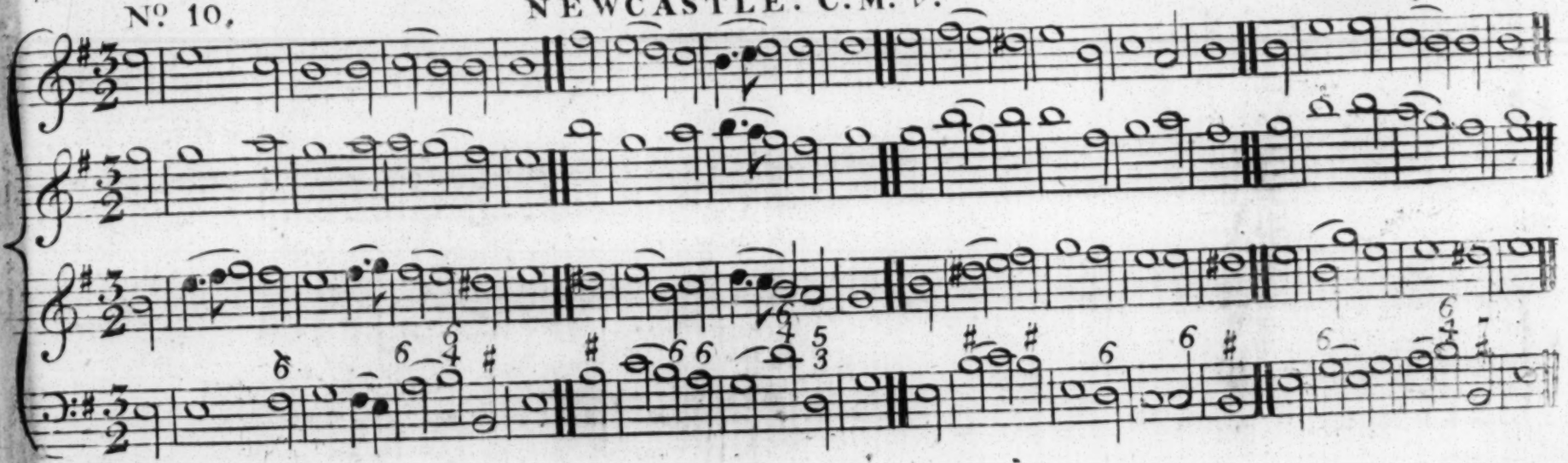
DONCASTER. C.M. b.



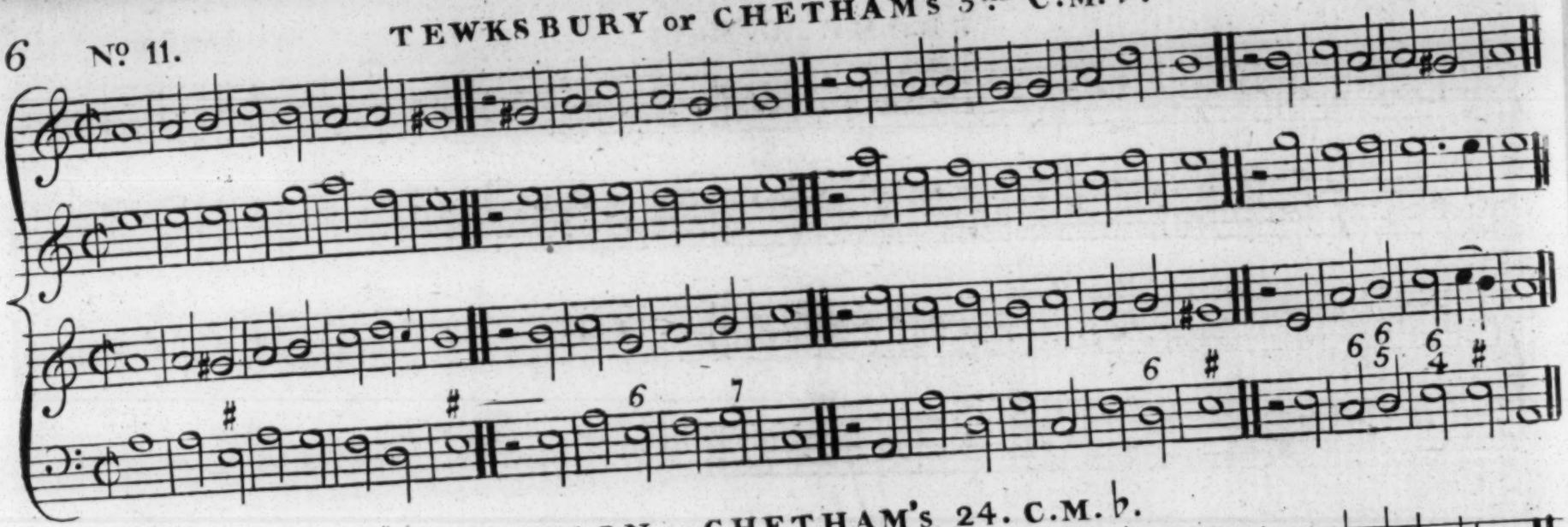
Nº 9. POWEL. C.M. ♭. Coombs



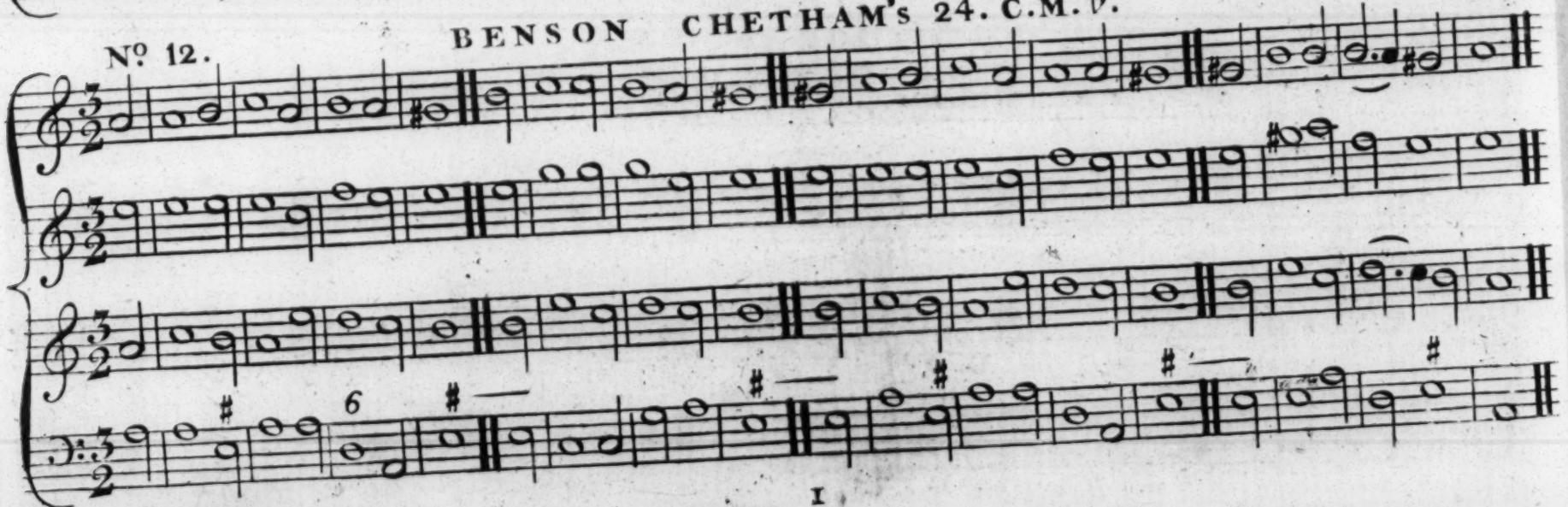
Nº 10. NEWCASTLE. C.M. ♭. Smalley



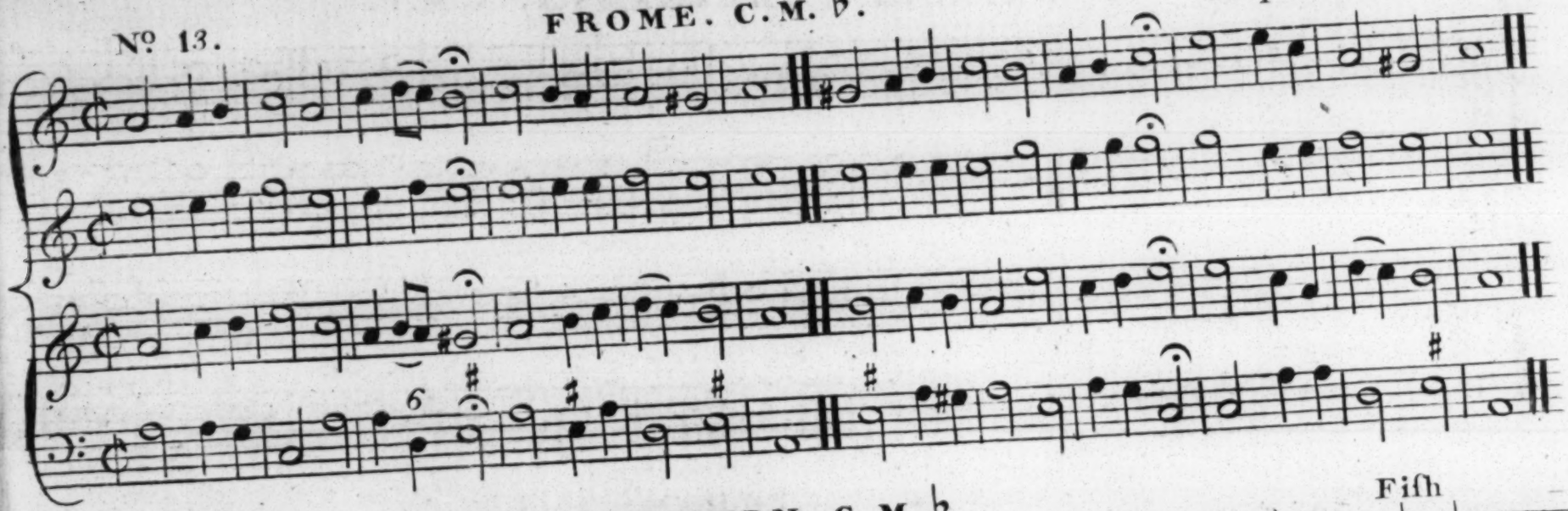
Nº 11. TEWKSBURY or CHETHAM's 5th C.M. ♭.



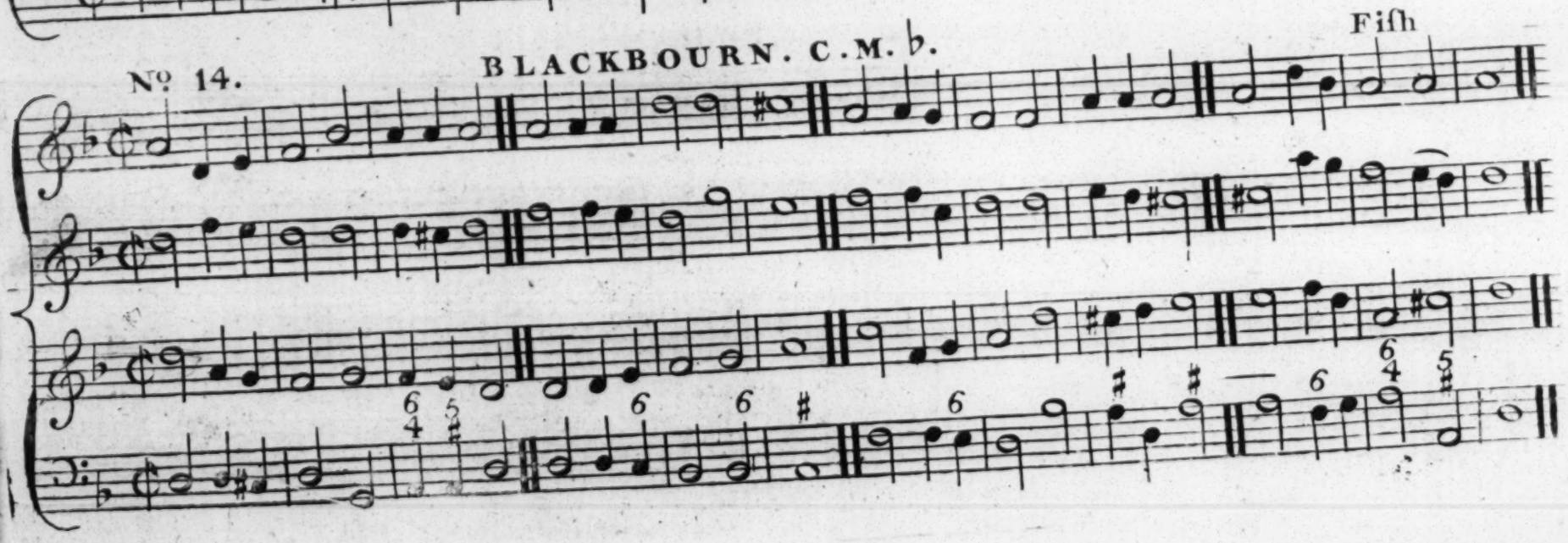
Nº 12. BENSON CHETHAM's 24. C.M. ♭.



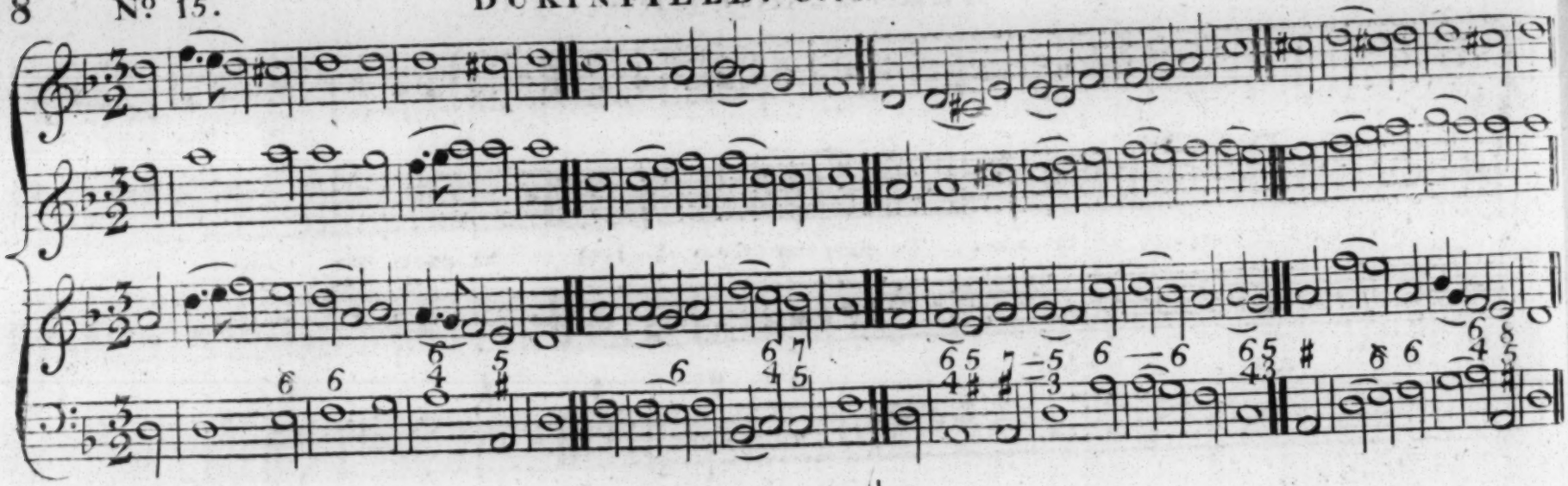
Nº 13. FROME. C.M. ♭. Stephenson.



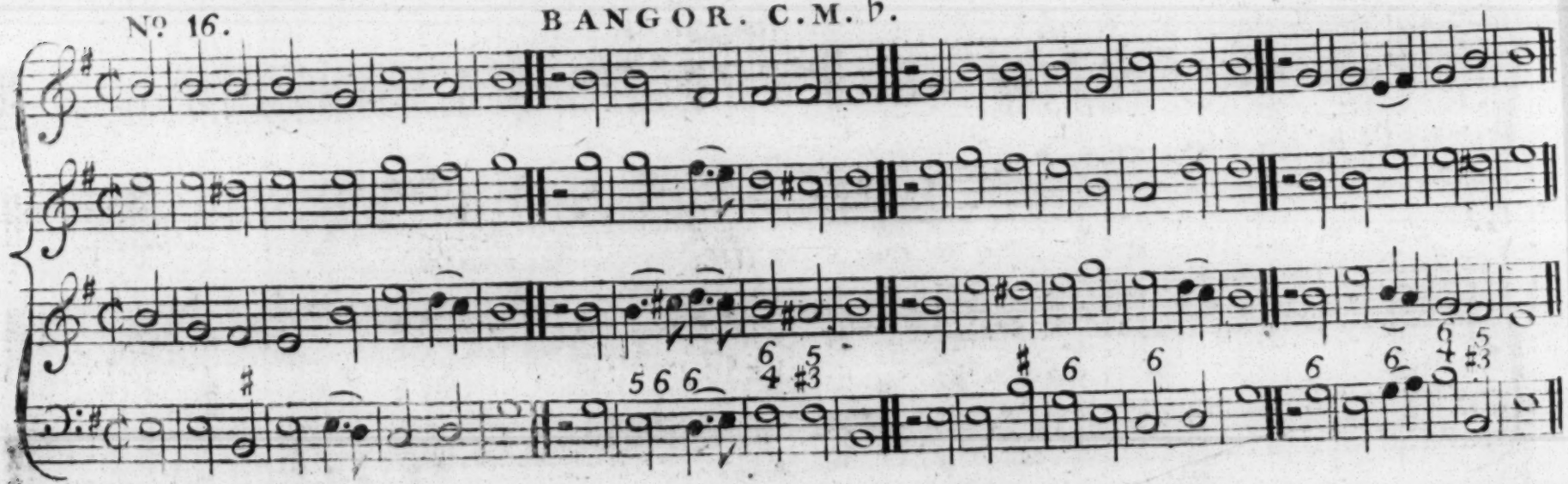
Nº 14. BLACKBOURN. C.M. ♭. Fish

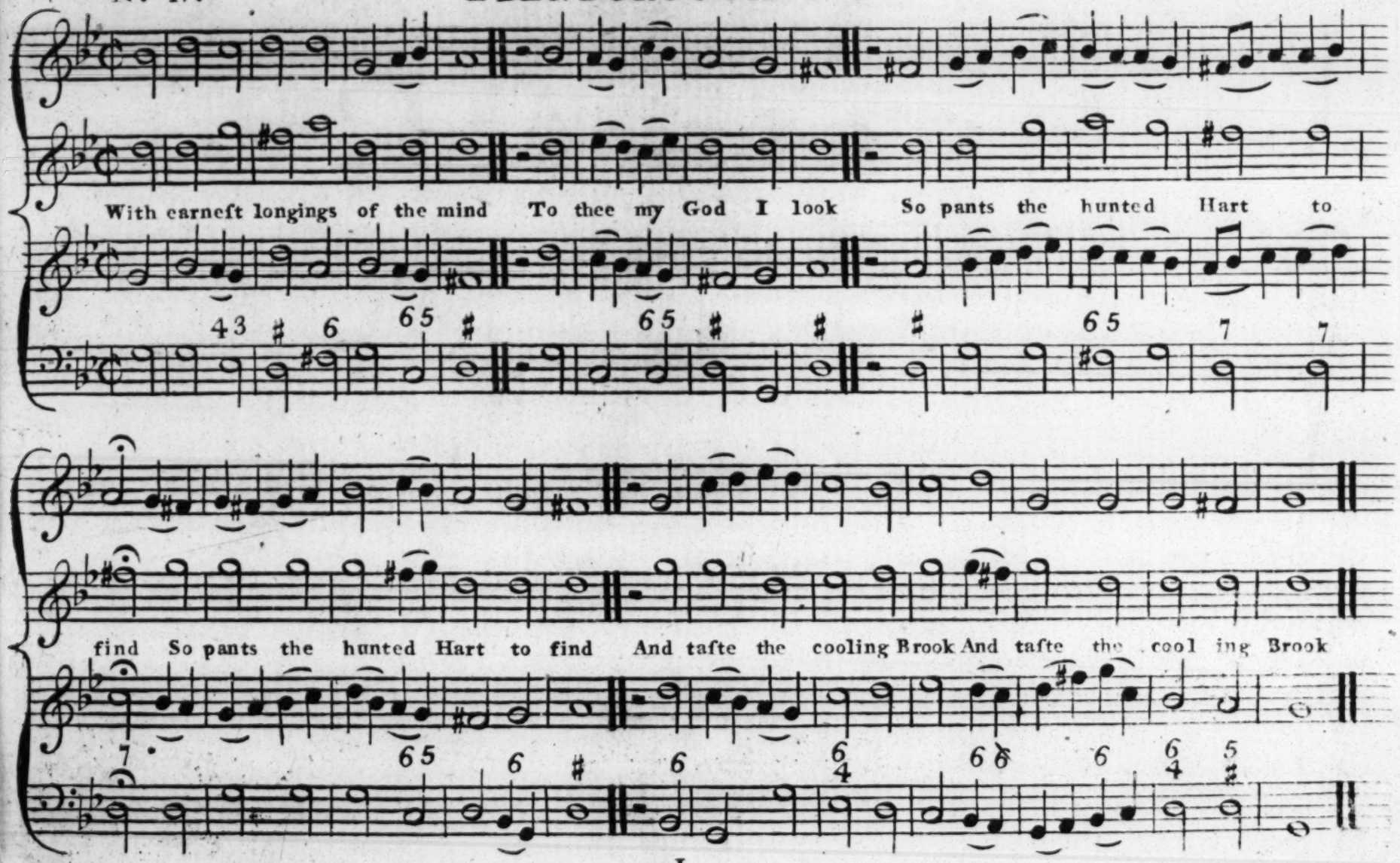


Nº 15. DUKINFIELD. C.M. ♭. R. Harrifon.

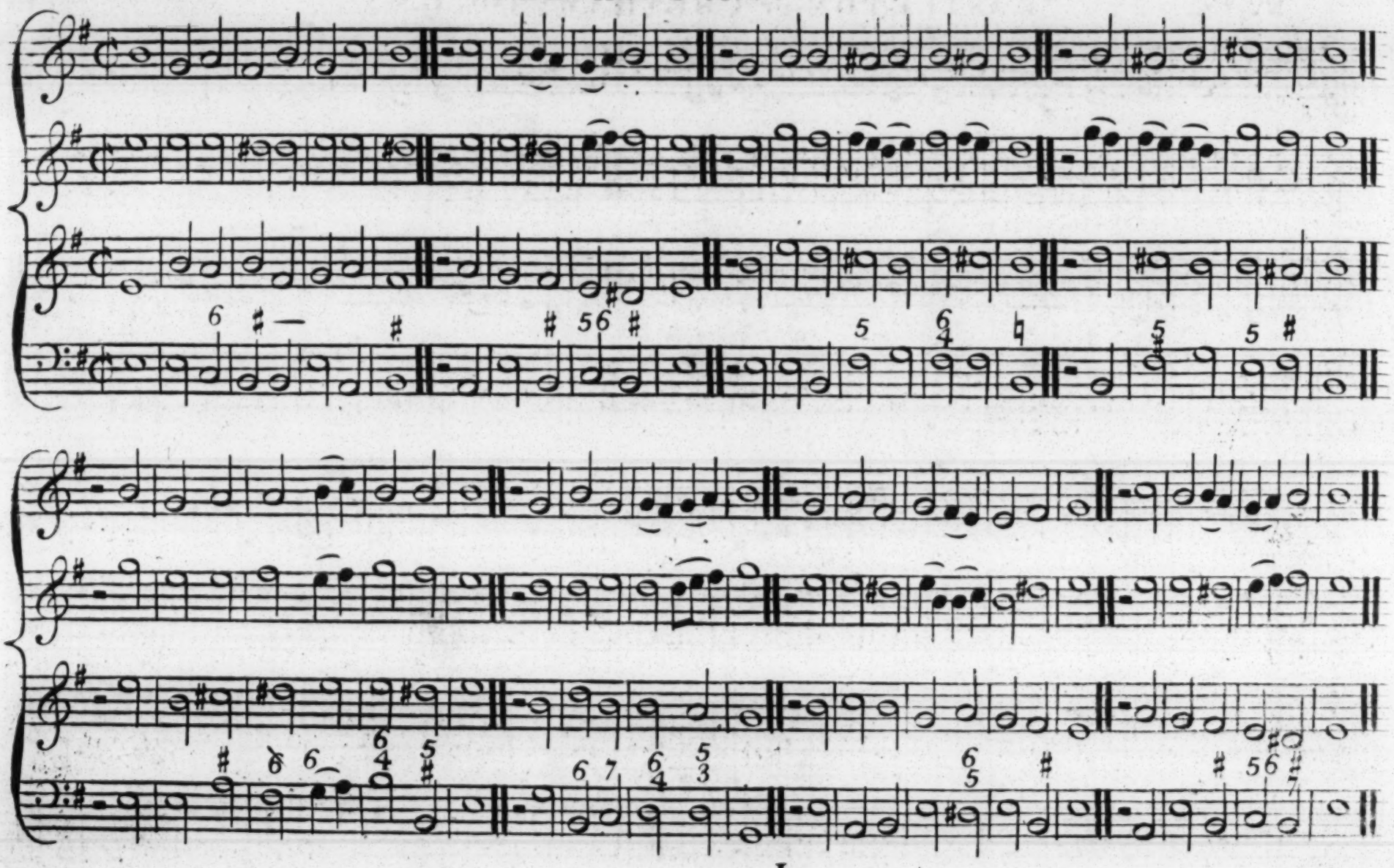


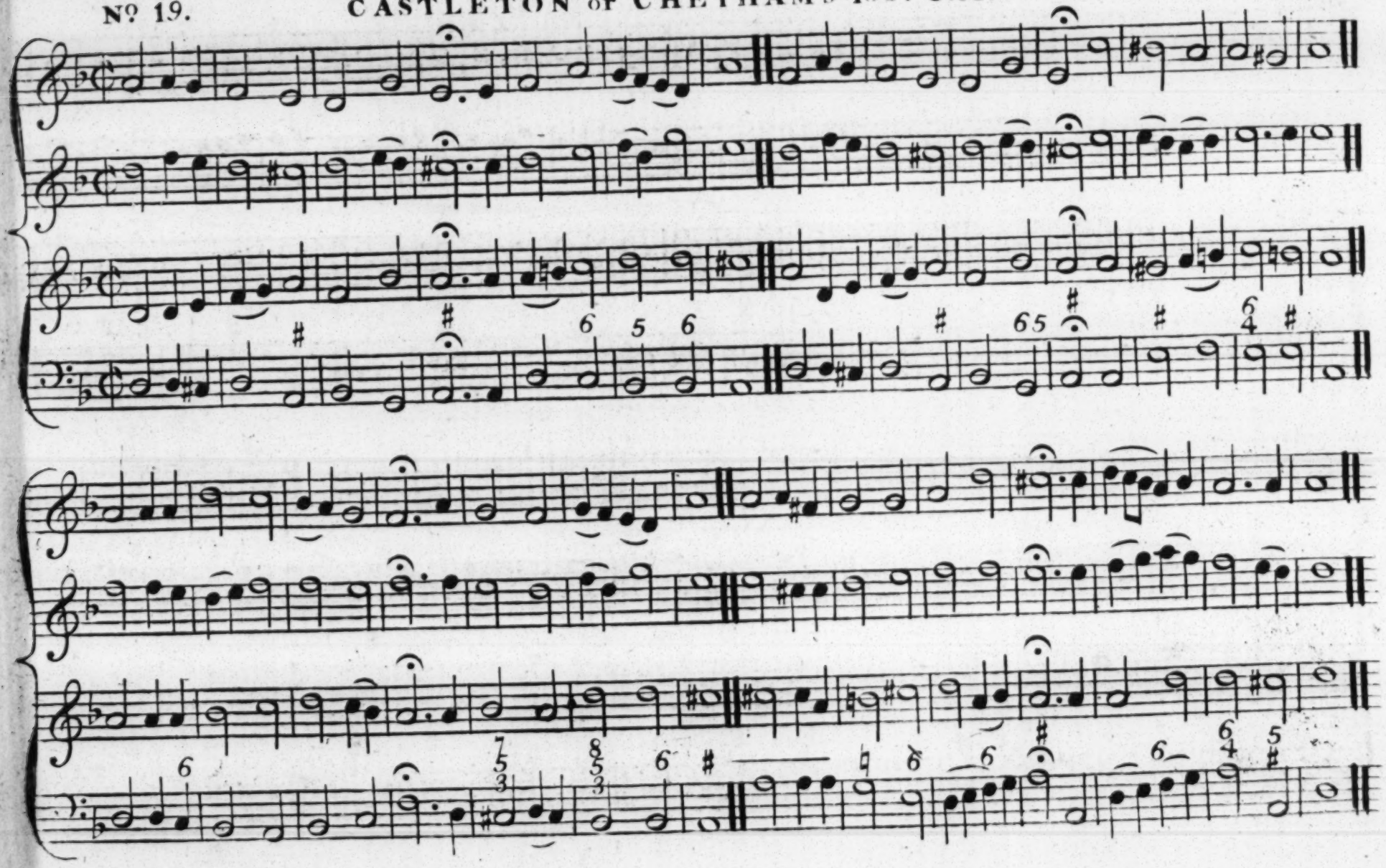
Nº 16. BANGOR. C.M. ♭.




With earneſt longings of the mind To thee my God I look So pants the hunted Hart to
find So pants the hunted Hart to find And taſte the cooling Brook And taſte the cool ing Brook

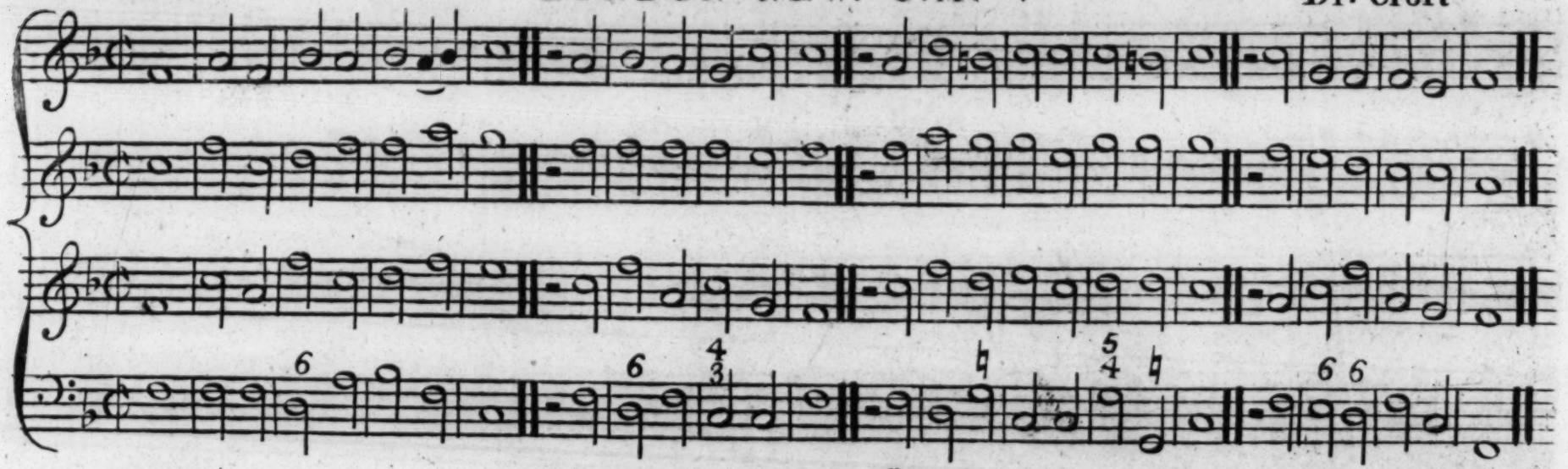
Nº 18. OLD 119. C.M. ♭.



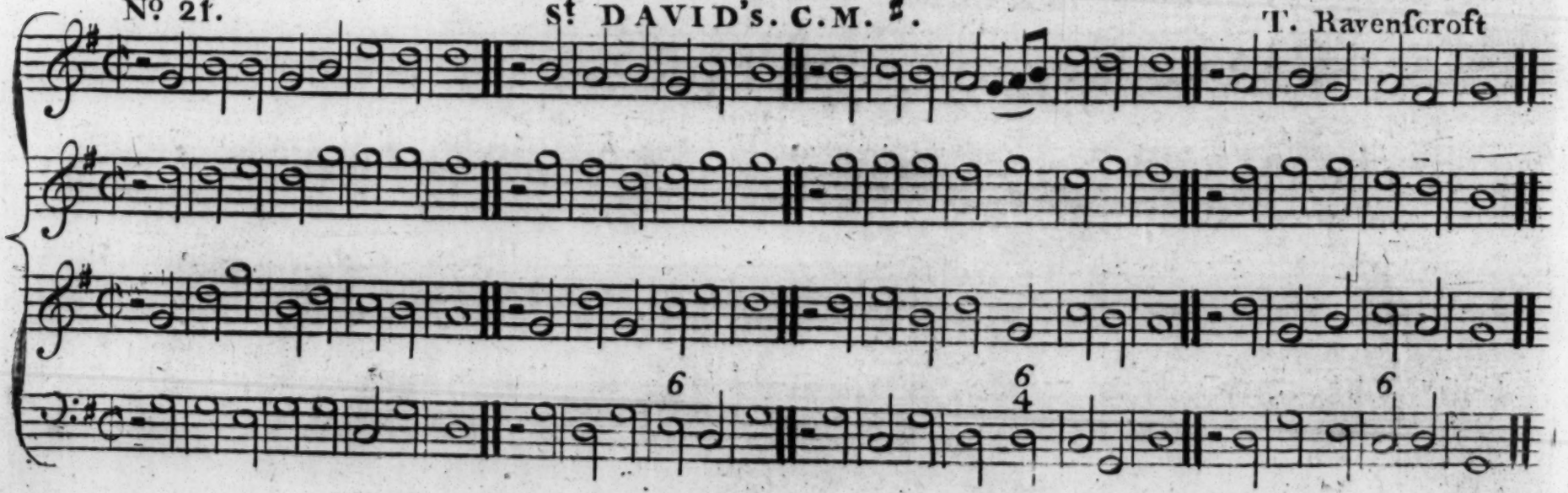


COMMON METRES, in the SHARP KEY.

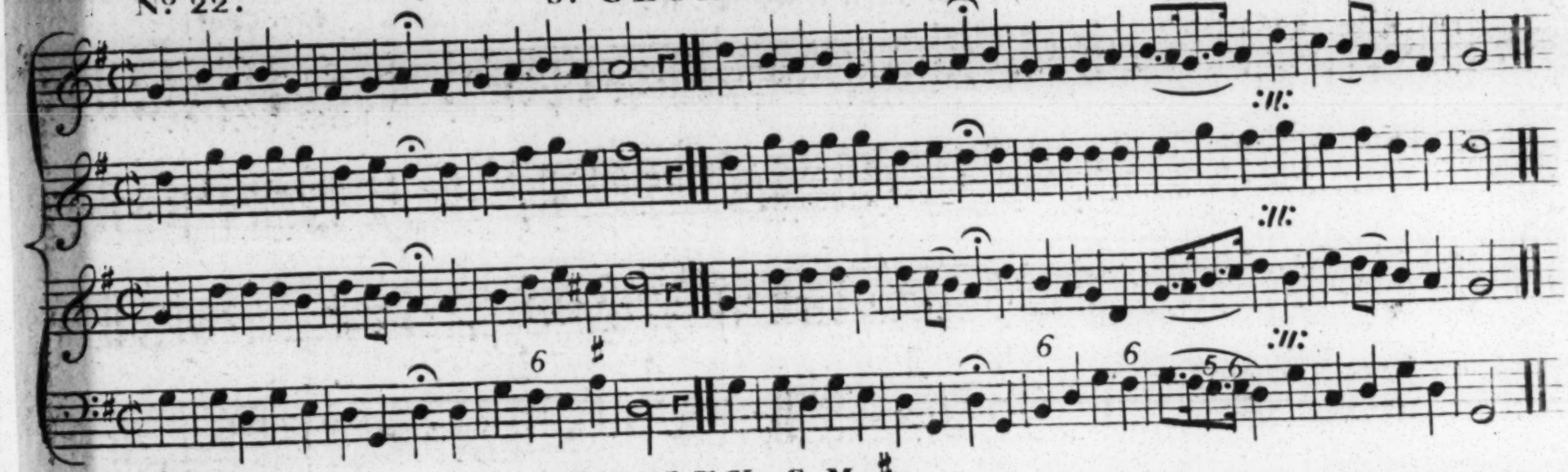
Nº 20. LONDON NEW. C.M. ♯. Dr. Croft



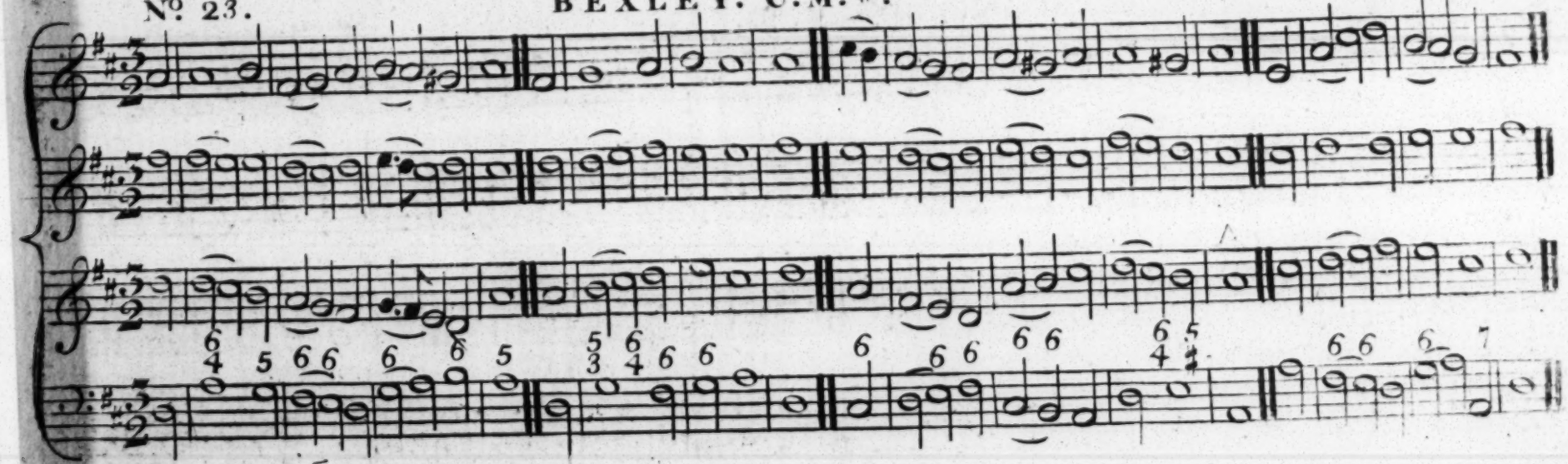
Nº 21. St DAVID's. C.M. ♯. T. Ravenscroft



Nº 22. St GEORGE's. C.M. ♯.



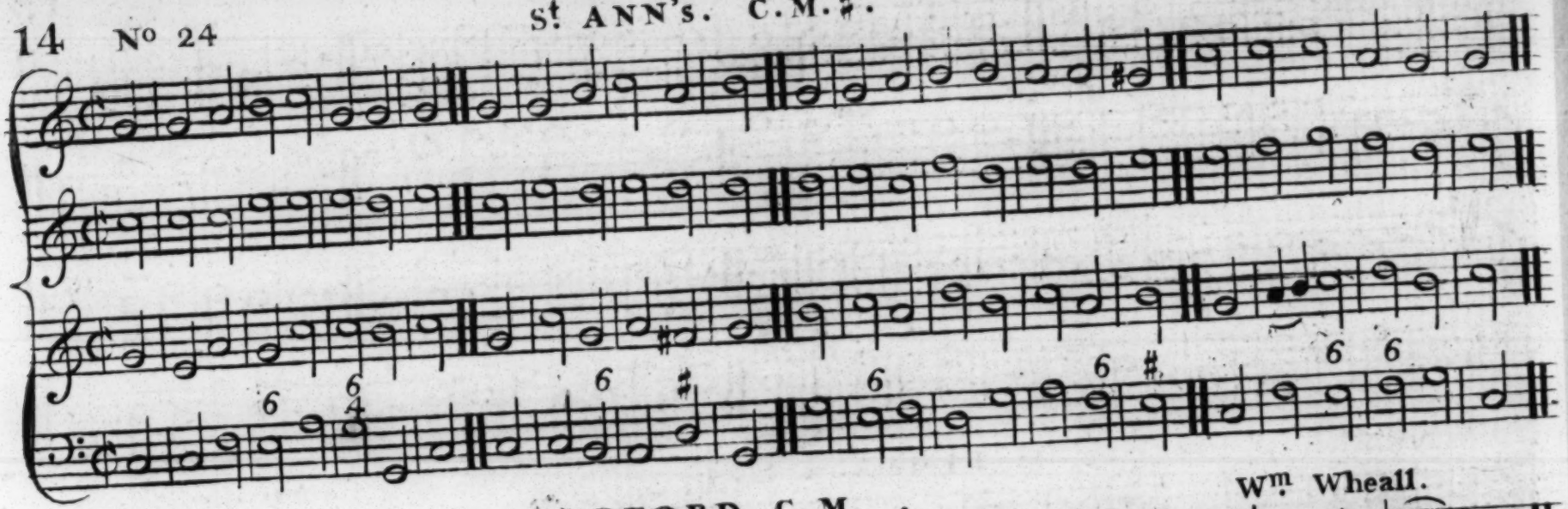
Nº 23. BEXLEY. C.M. ♯.



Nº 24

St ANN's. C.M.♯.

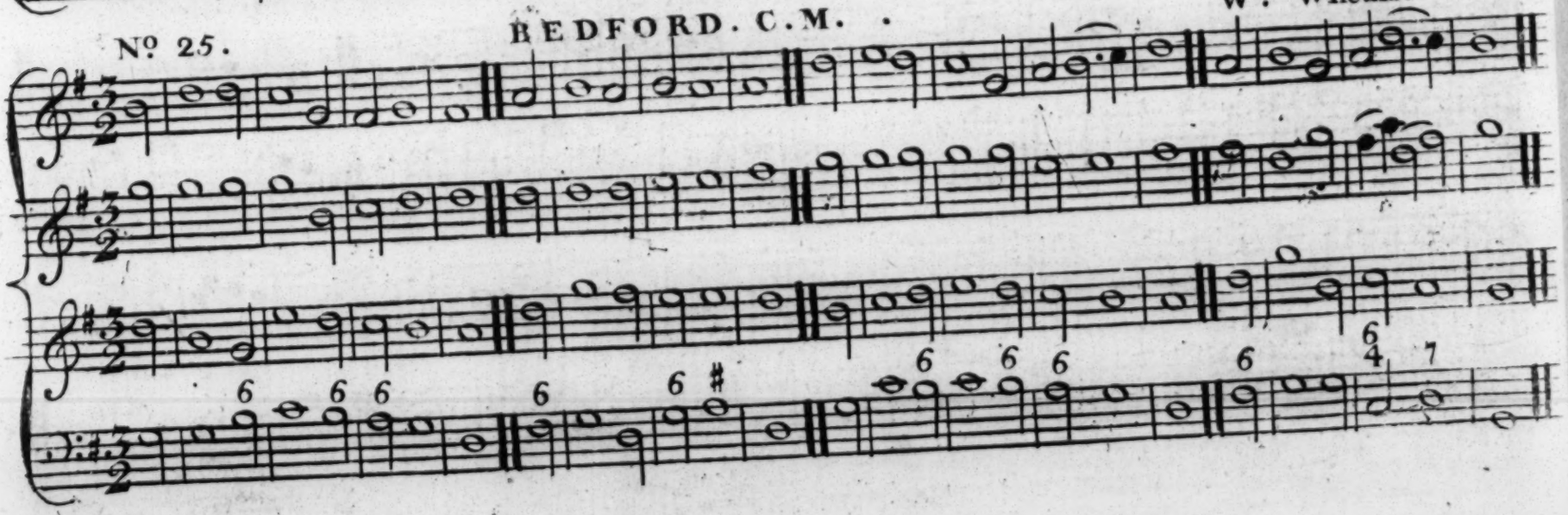
Dr Croft.



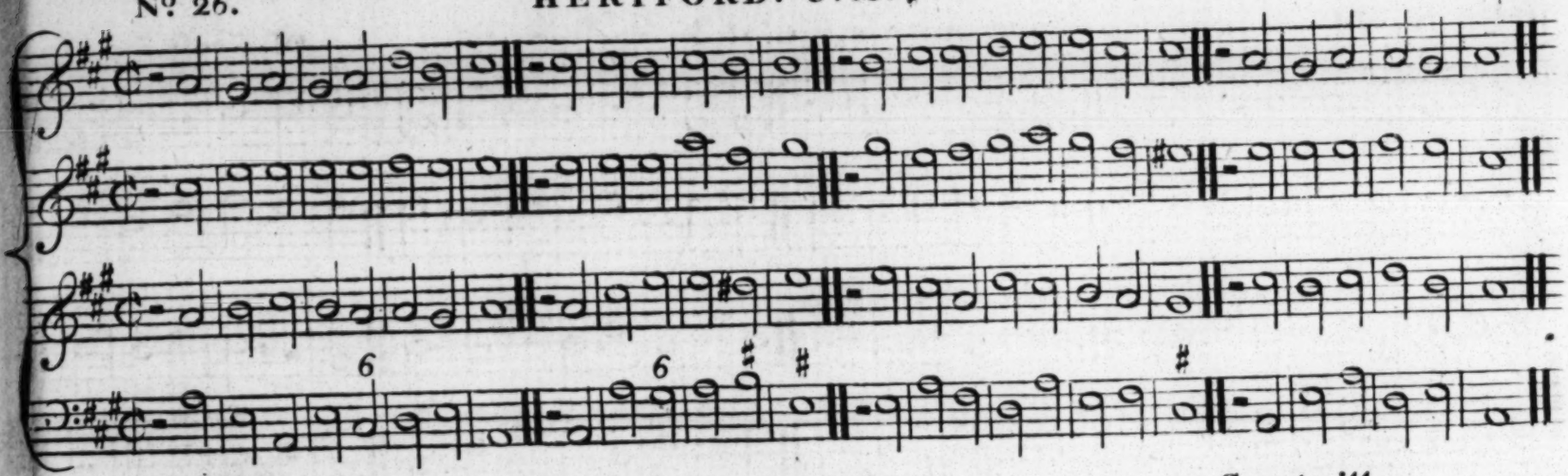
Nº 25.

BEDFORD. C.M.

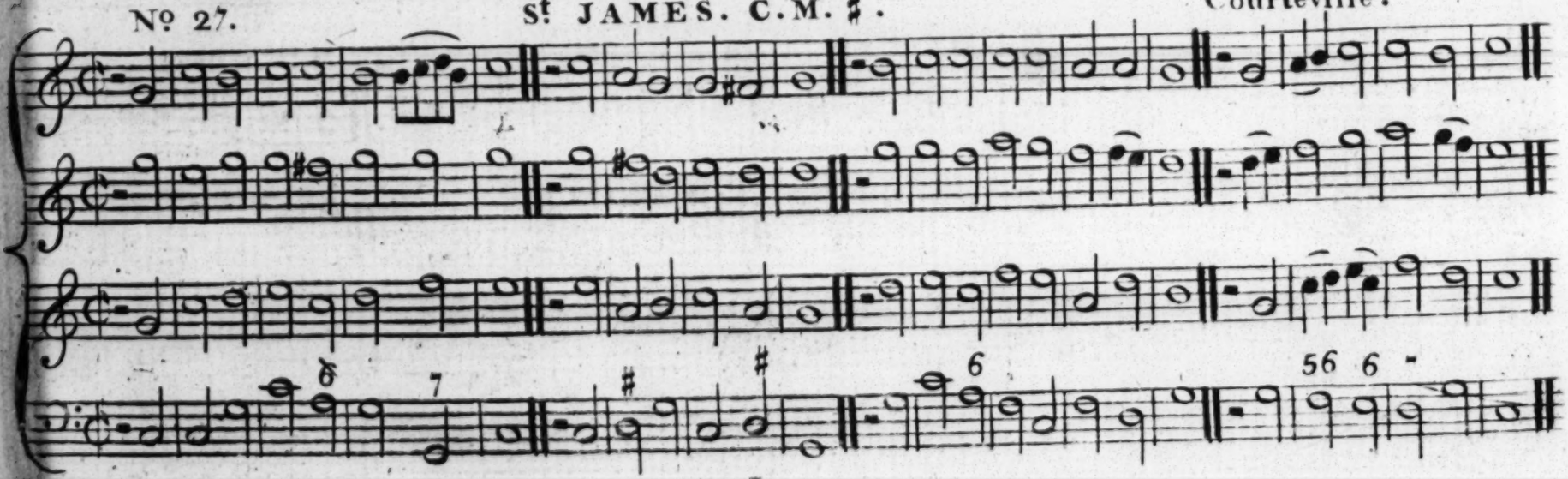
Wm Wheall.



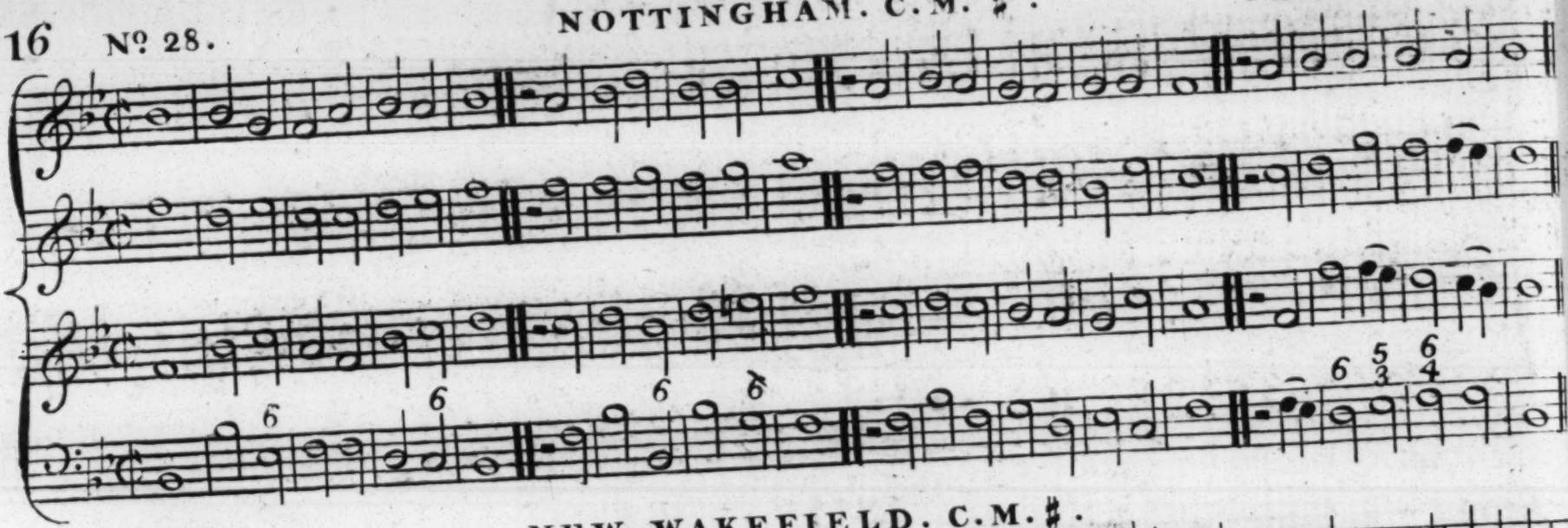
Nº 26. HERTFORD. C.M.♯.



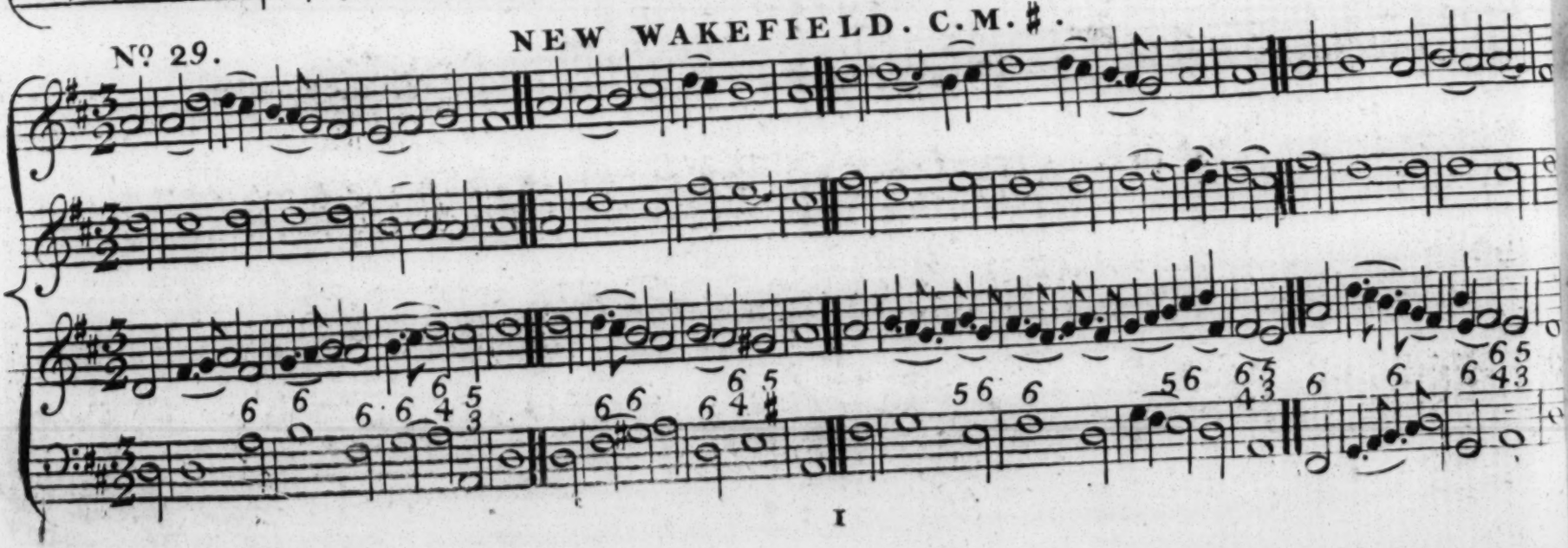
Nº 27. St JAMES. C.M.♯. Courteville.



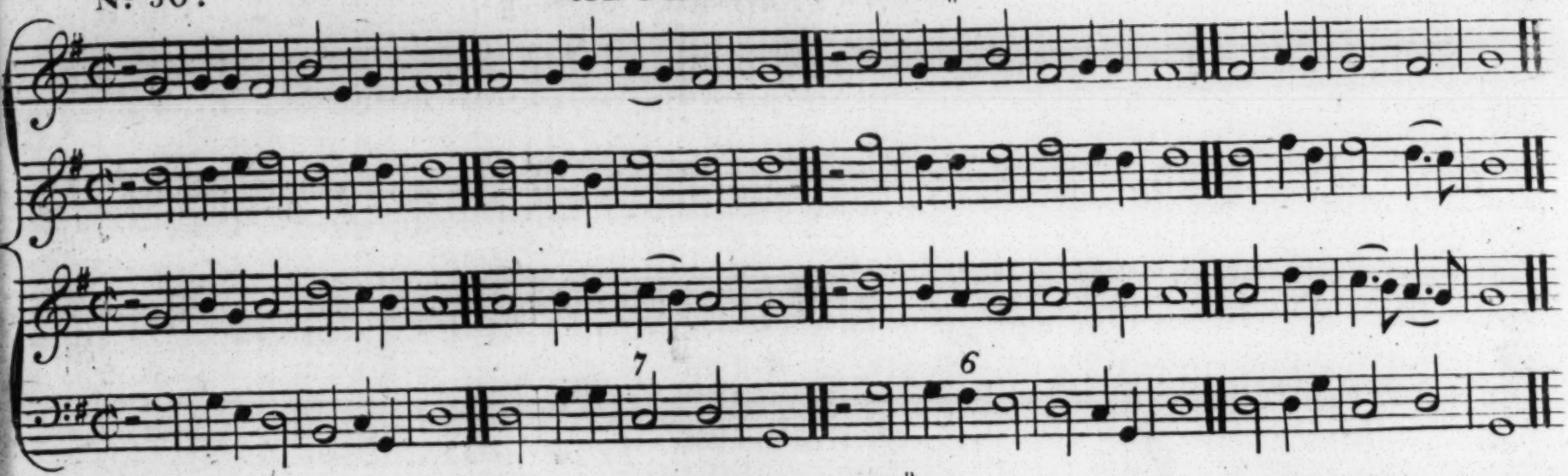
Nº 28. NOTTINGHAM. C.M. ♯. Jer. Clark.



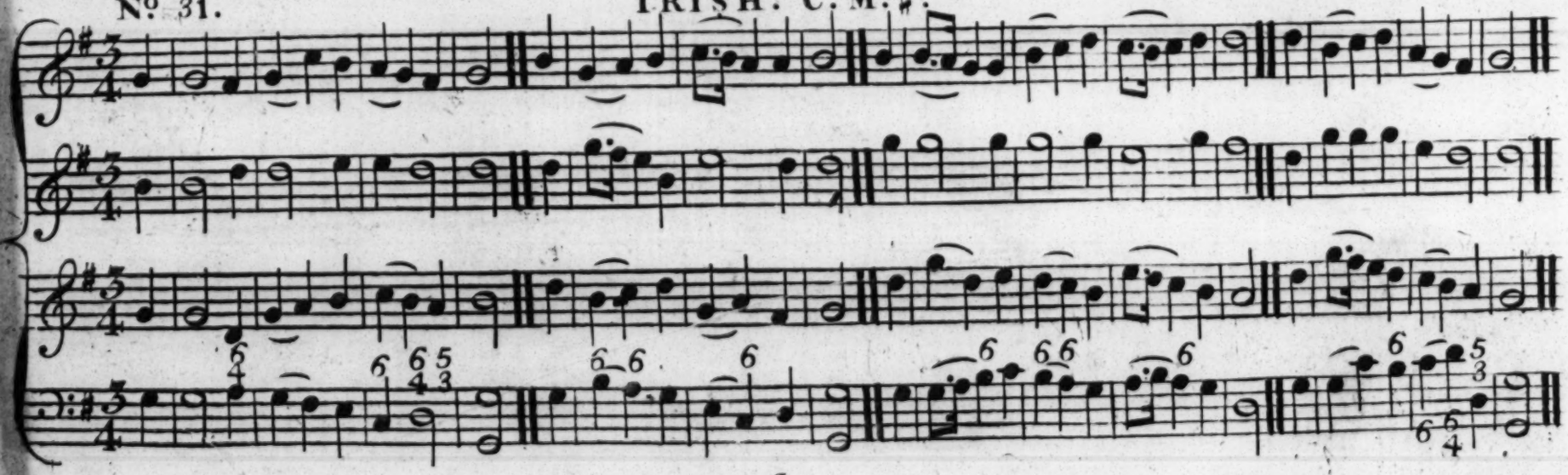
Nº 29. NEW WAKEFIELD. C.M. ♯.



Nº 30. ALTHORPE. C.M.♯.

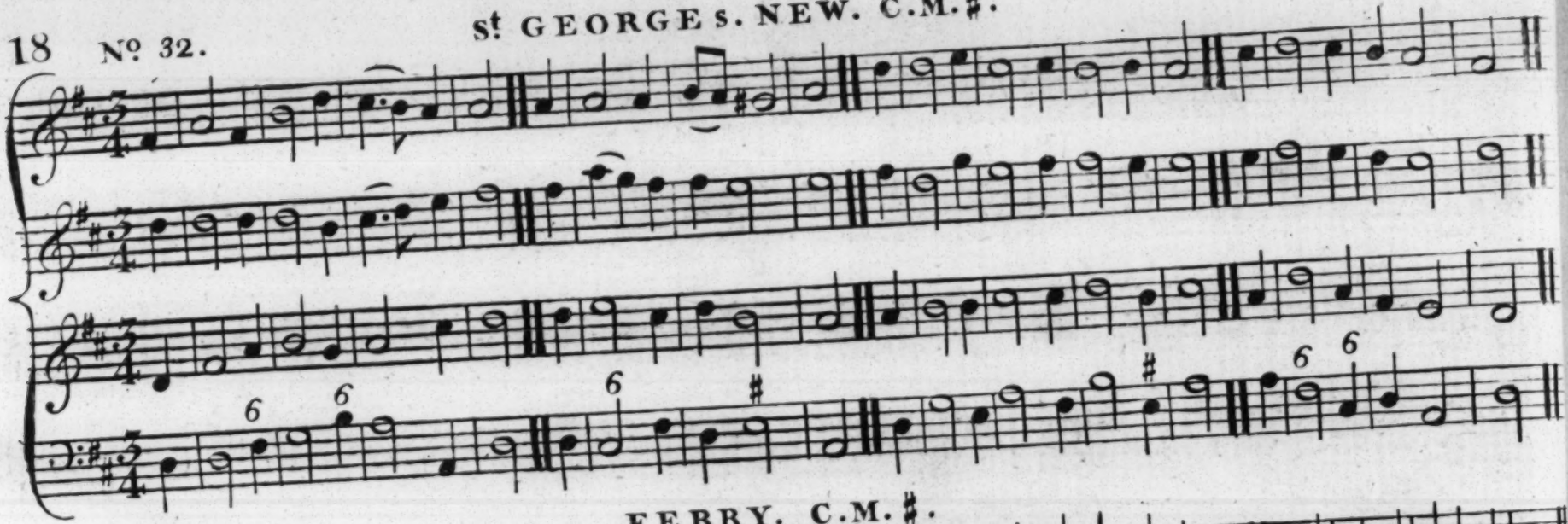


Nº 31. IRISH. C.M.♯.



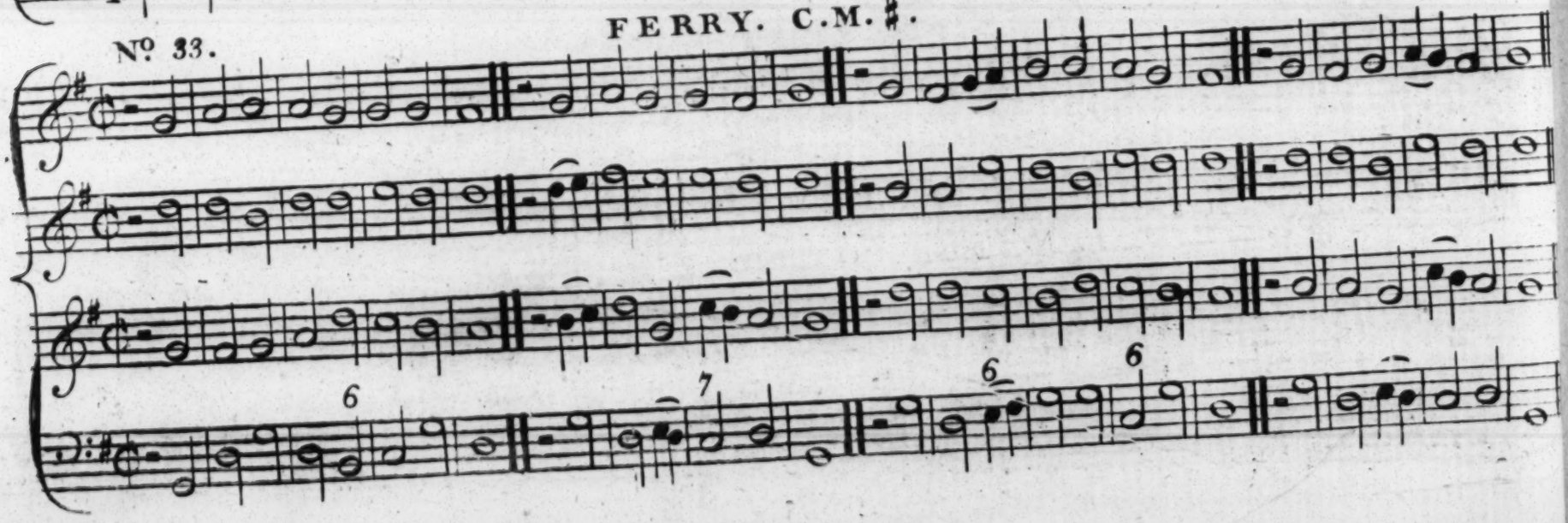
Nº 32.

St GEORGE s. NEW. C.M.♯.



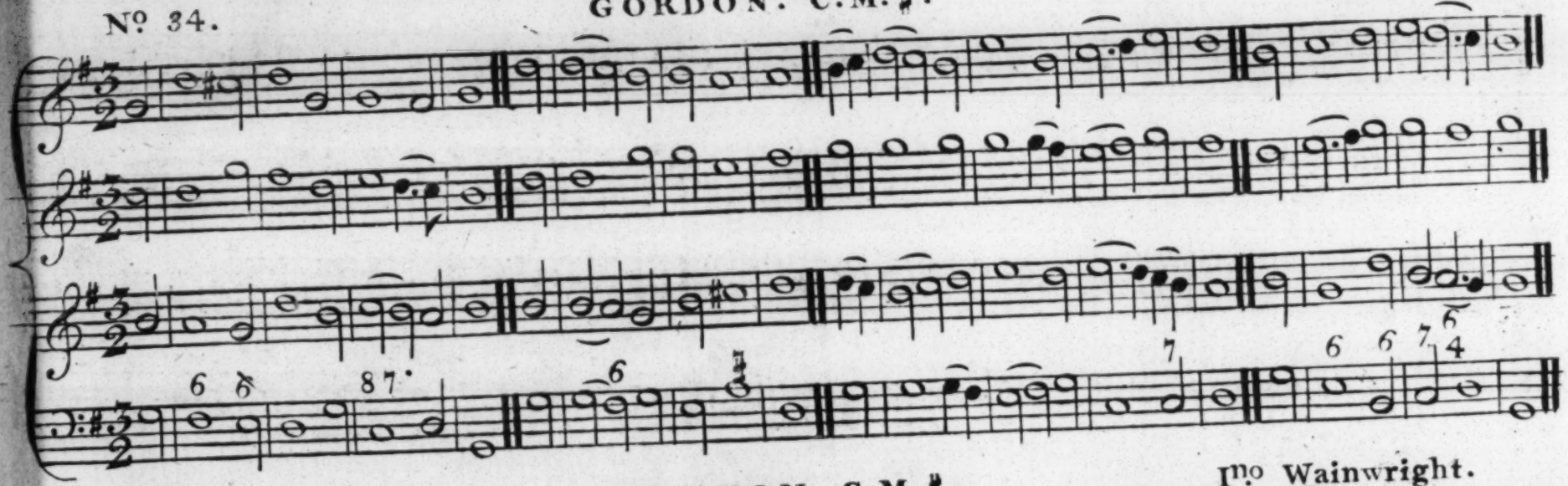
Nº 33.

FERRY. C.M.♯.



Nº 34.

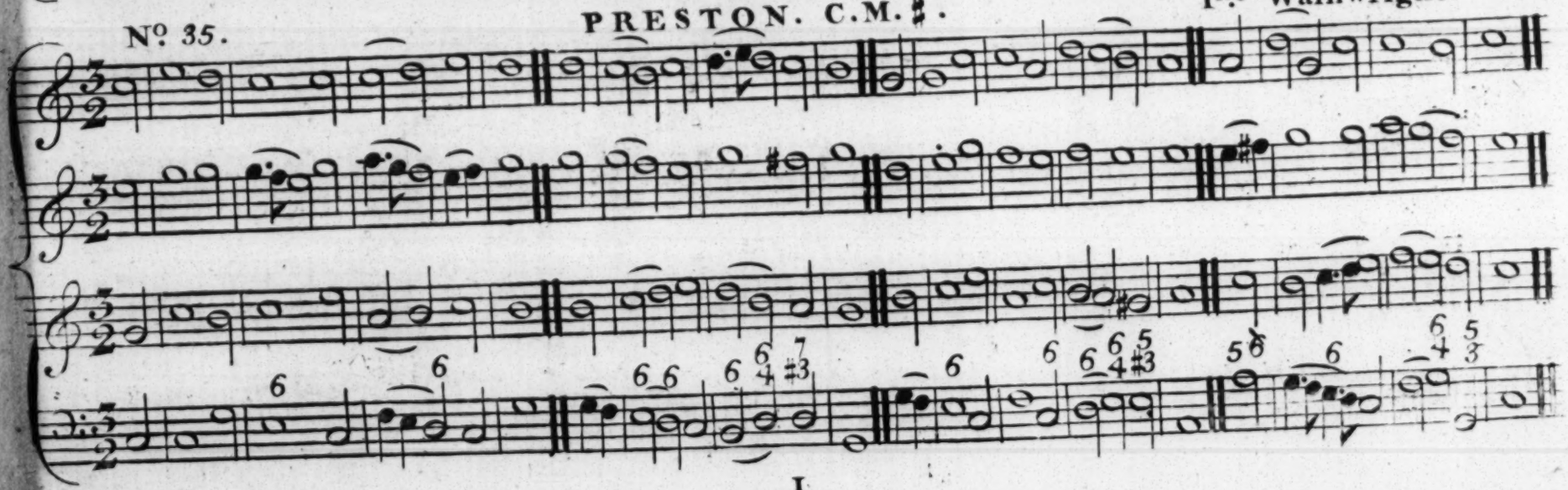
GORDON. C.M.♯.



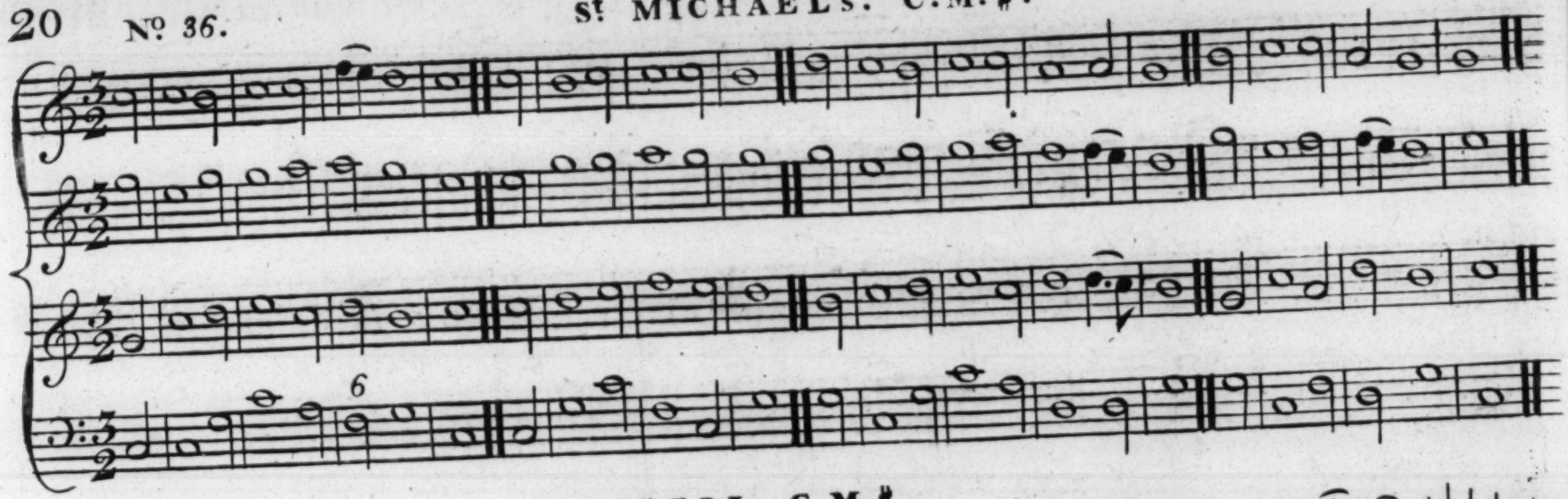
Nº 35.

PRESTON. C.M.♯.

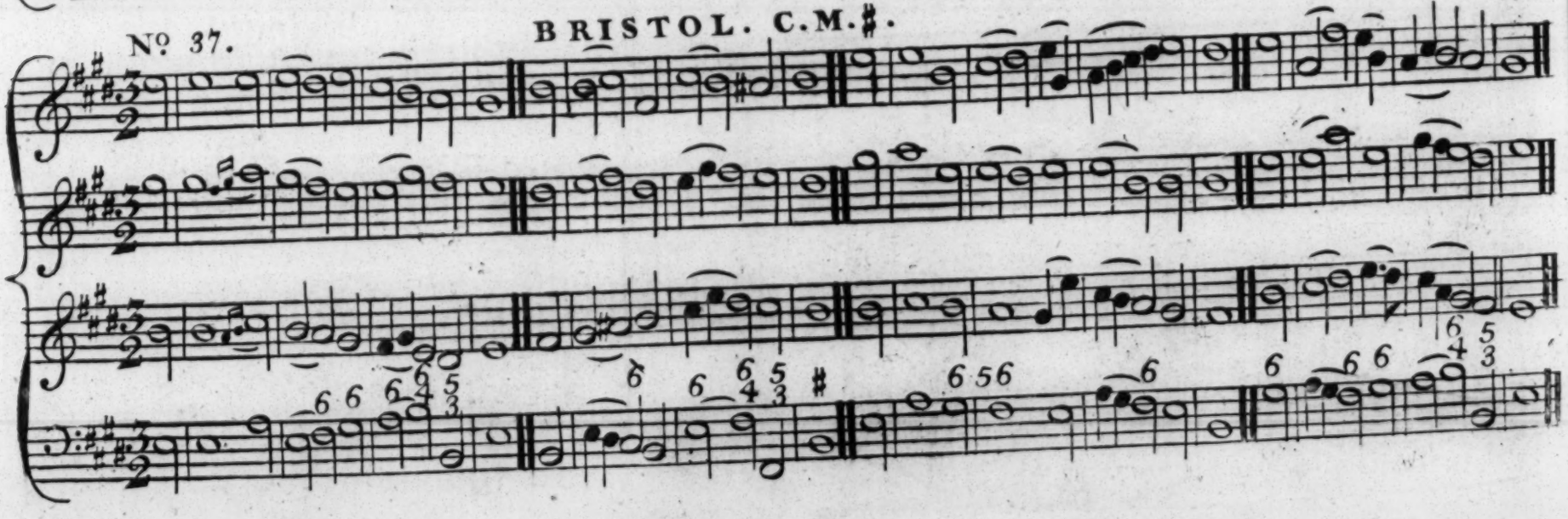
Mo Wainwright.



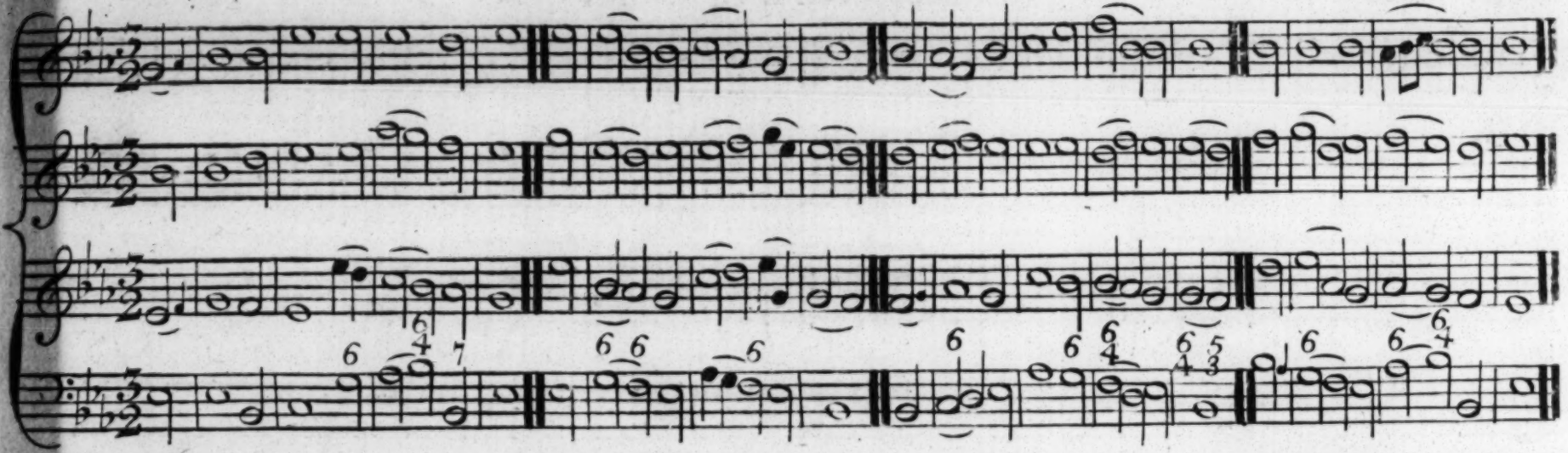
Nº 36. St MICHAEL's. C.M.♯.



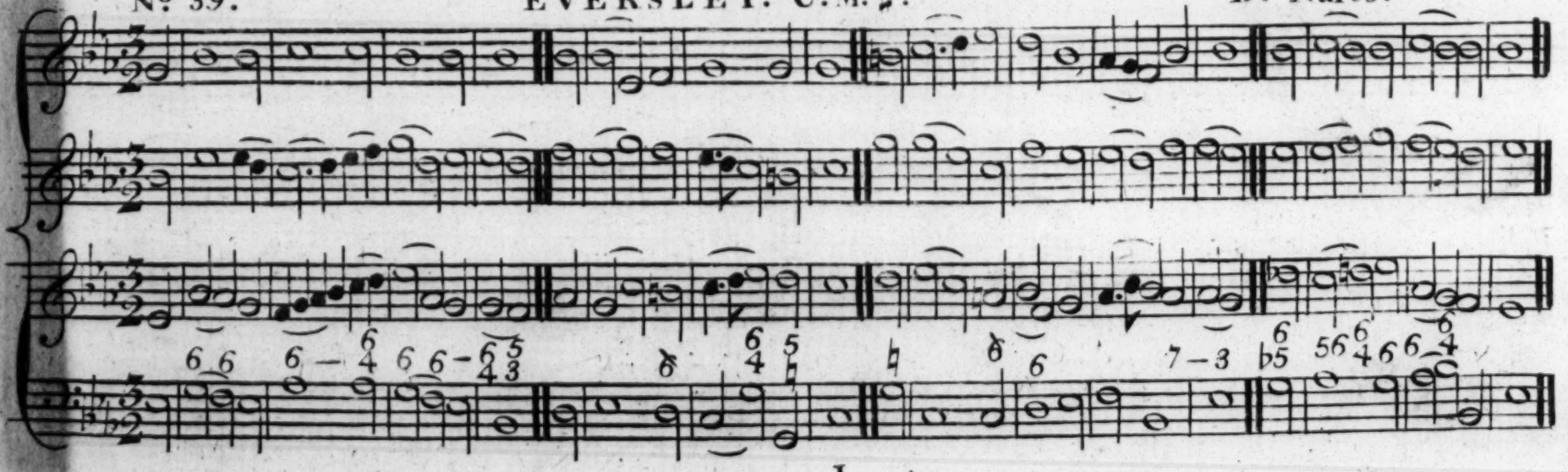
Nº 37. BRISTOL. C.M.♯.



Nº 38. MANCHESTER. C.M.♯. Dr Wainwright.

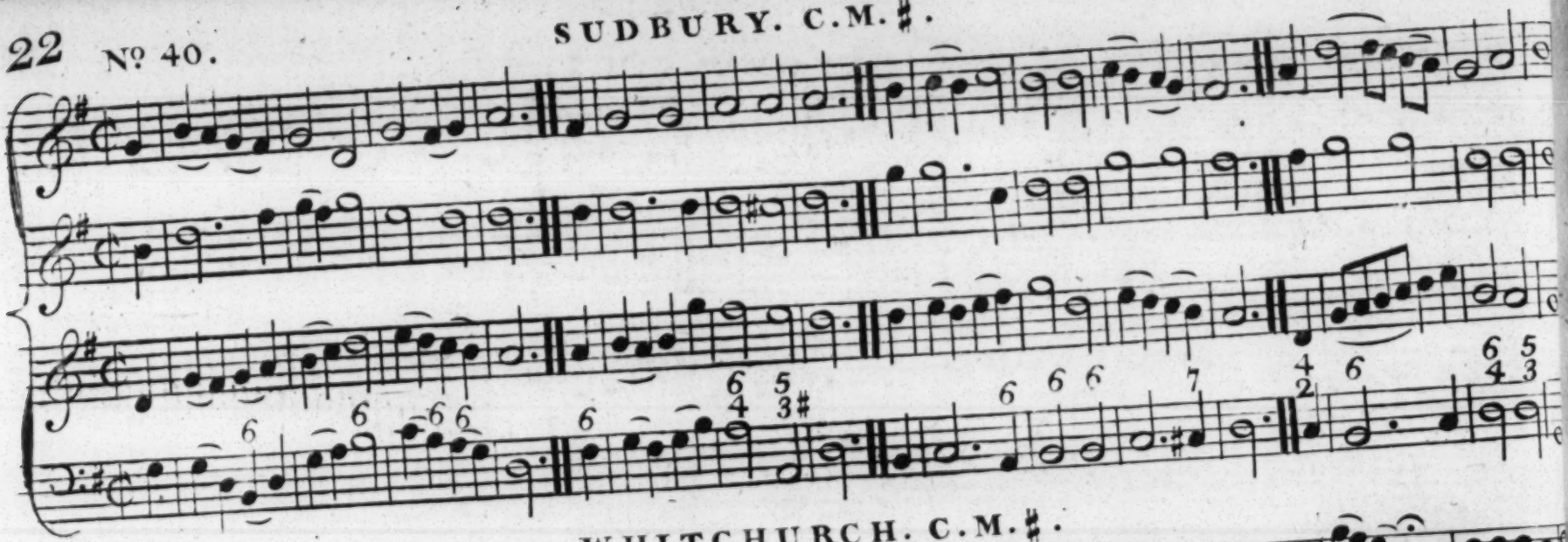


Nº 39. EVERSLEY. C.M.♯. Dr Nares.



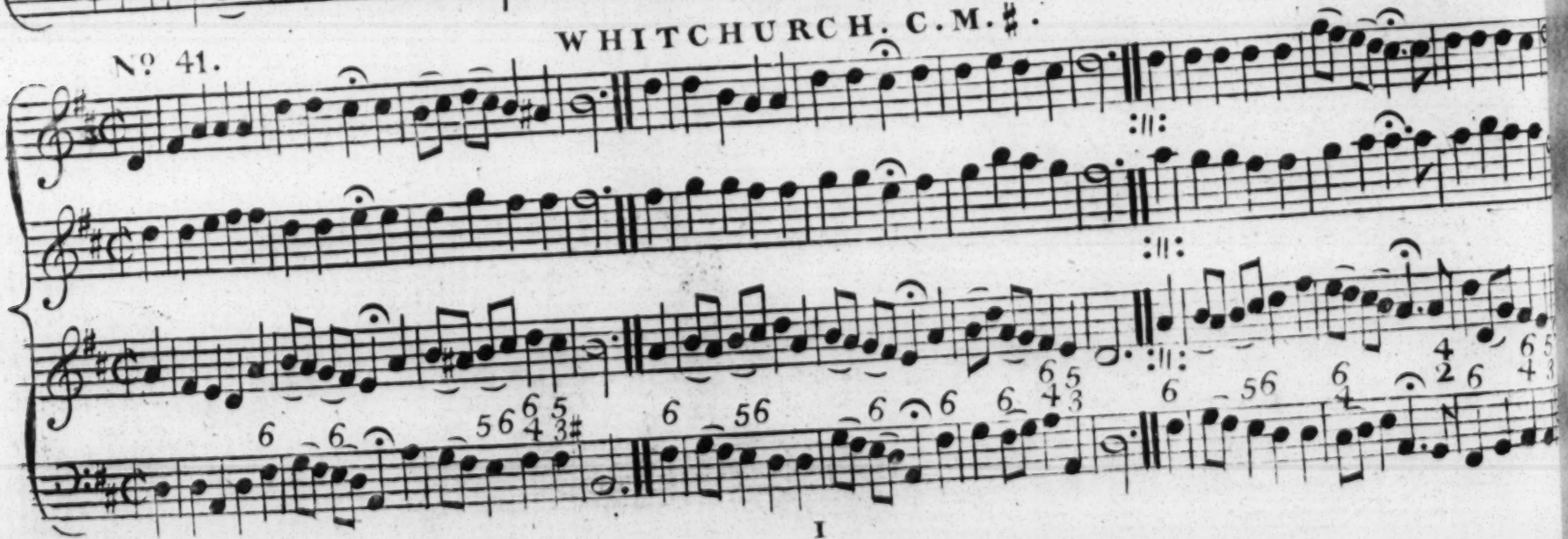
Nº 40.

SUDBURY. C.M.♯.



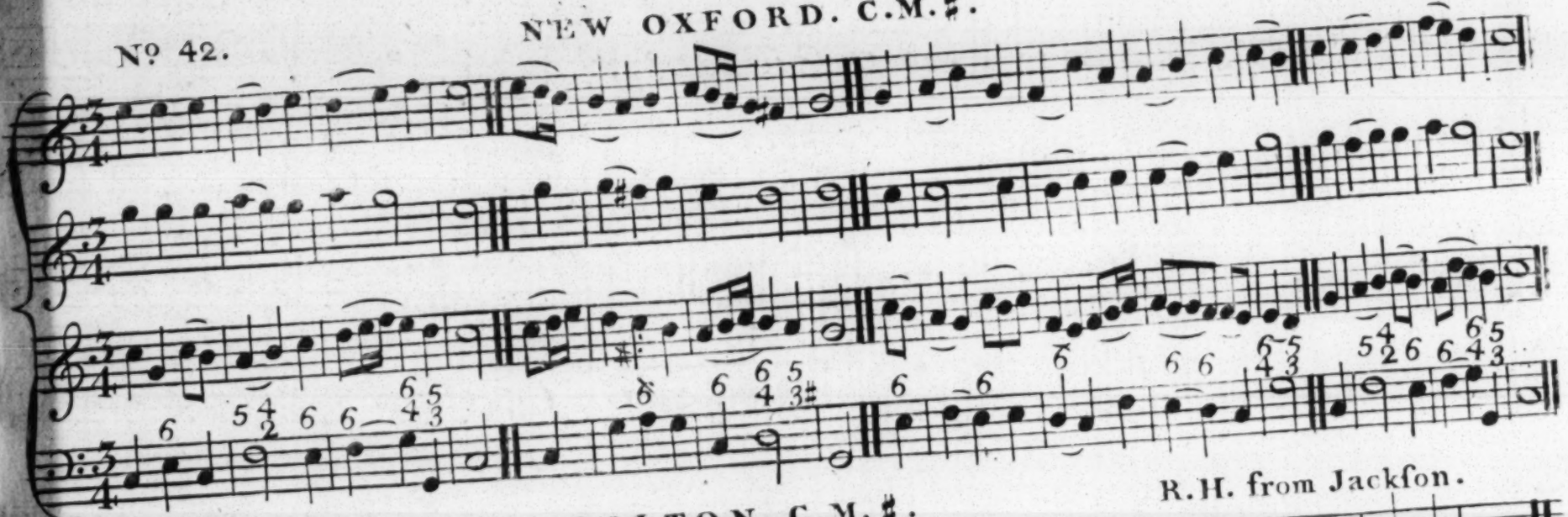
Nº 41.

WHITCHURCH. C.M.♯.



Nº 42.

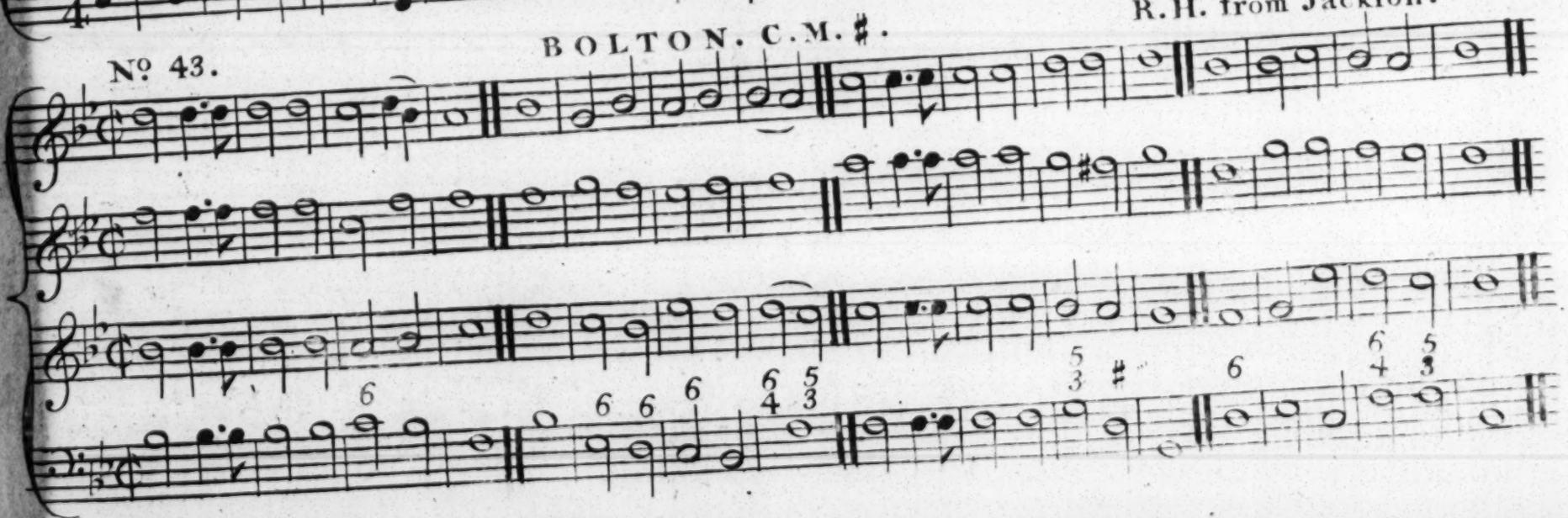
NEW OXFORD. C.M.♯.



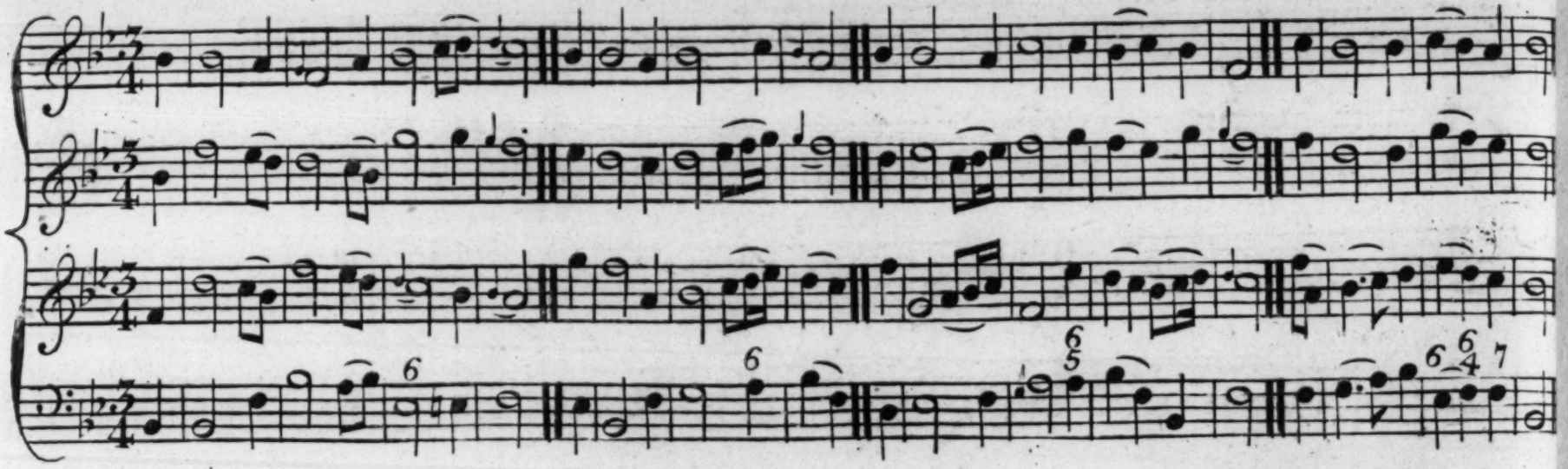
Nº 43.

BOLTON. C.M.♯.

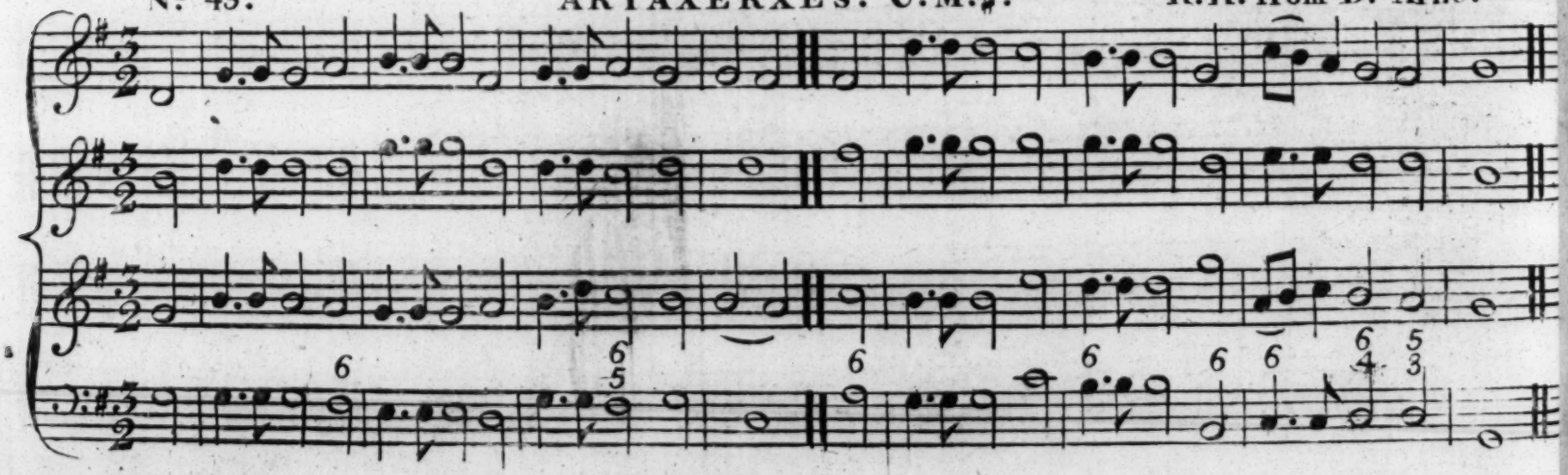
R.H. from Jackſon.

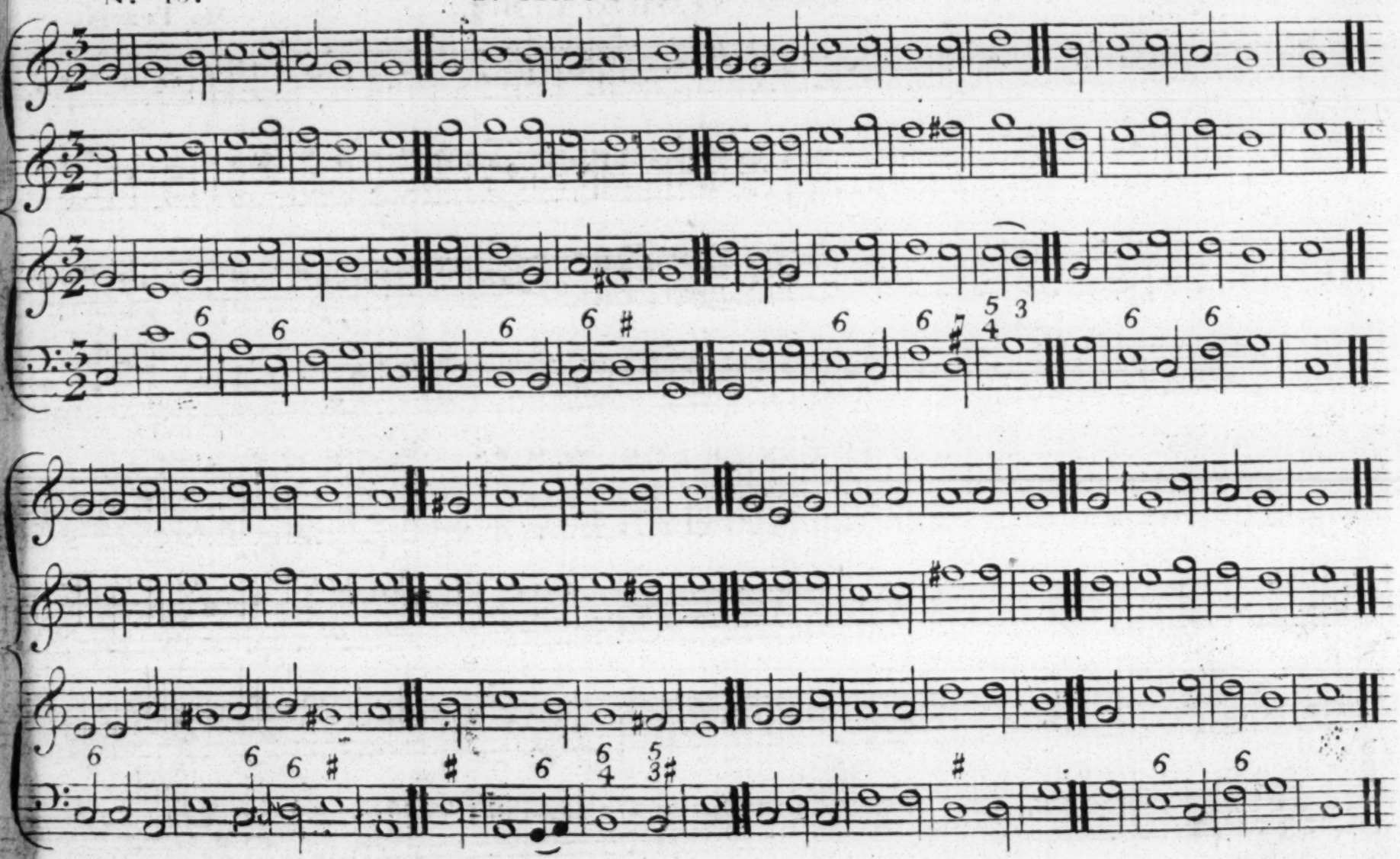


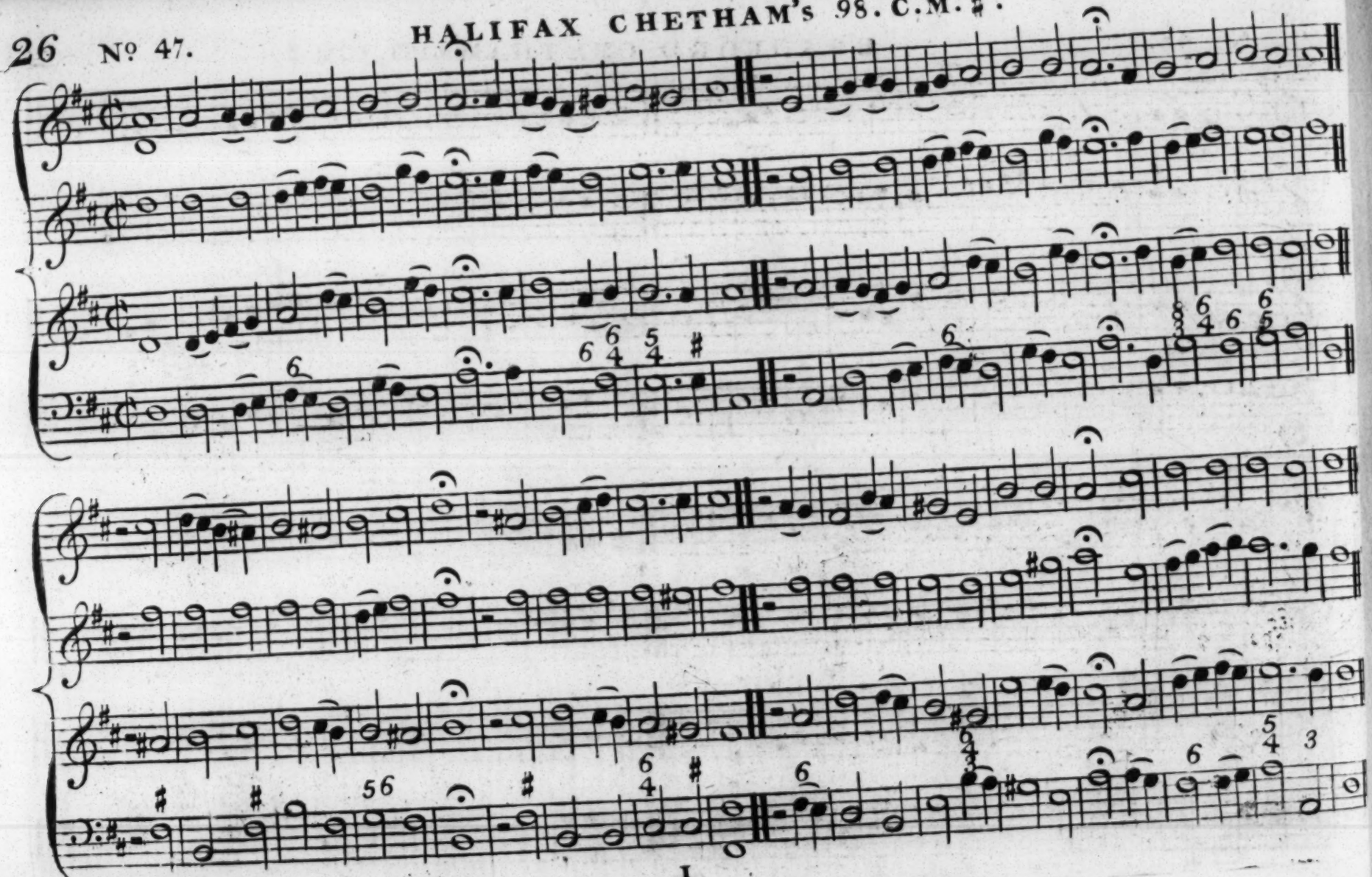
Nº 44. KNUTSFORD. C.M.♯. M. Travis.



Nº 45. ARTAXERXES. C.M.♯. R.H. from Dr Arne.

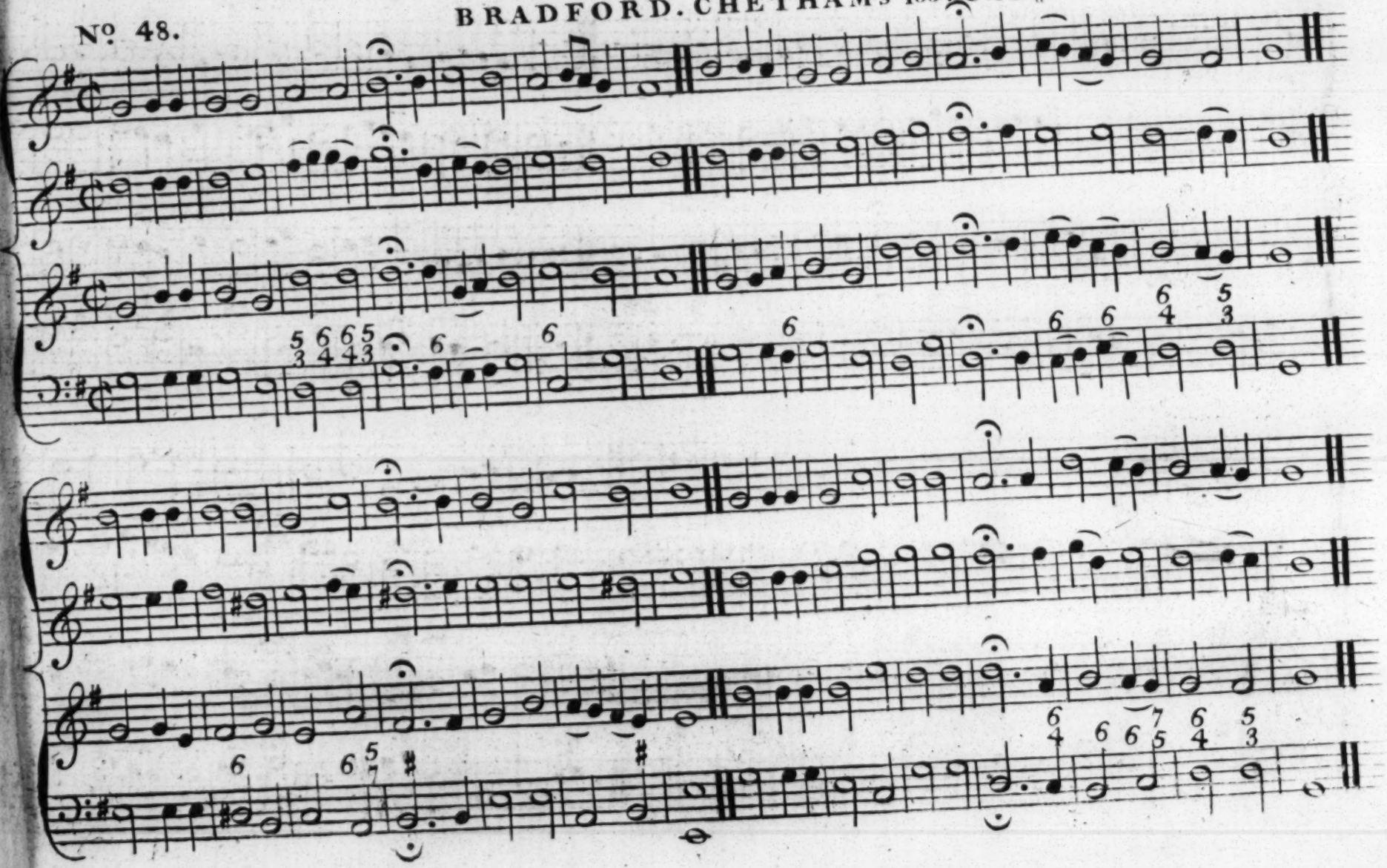




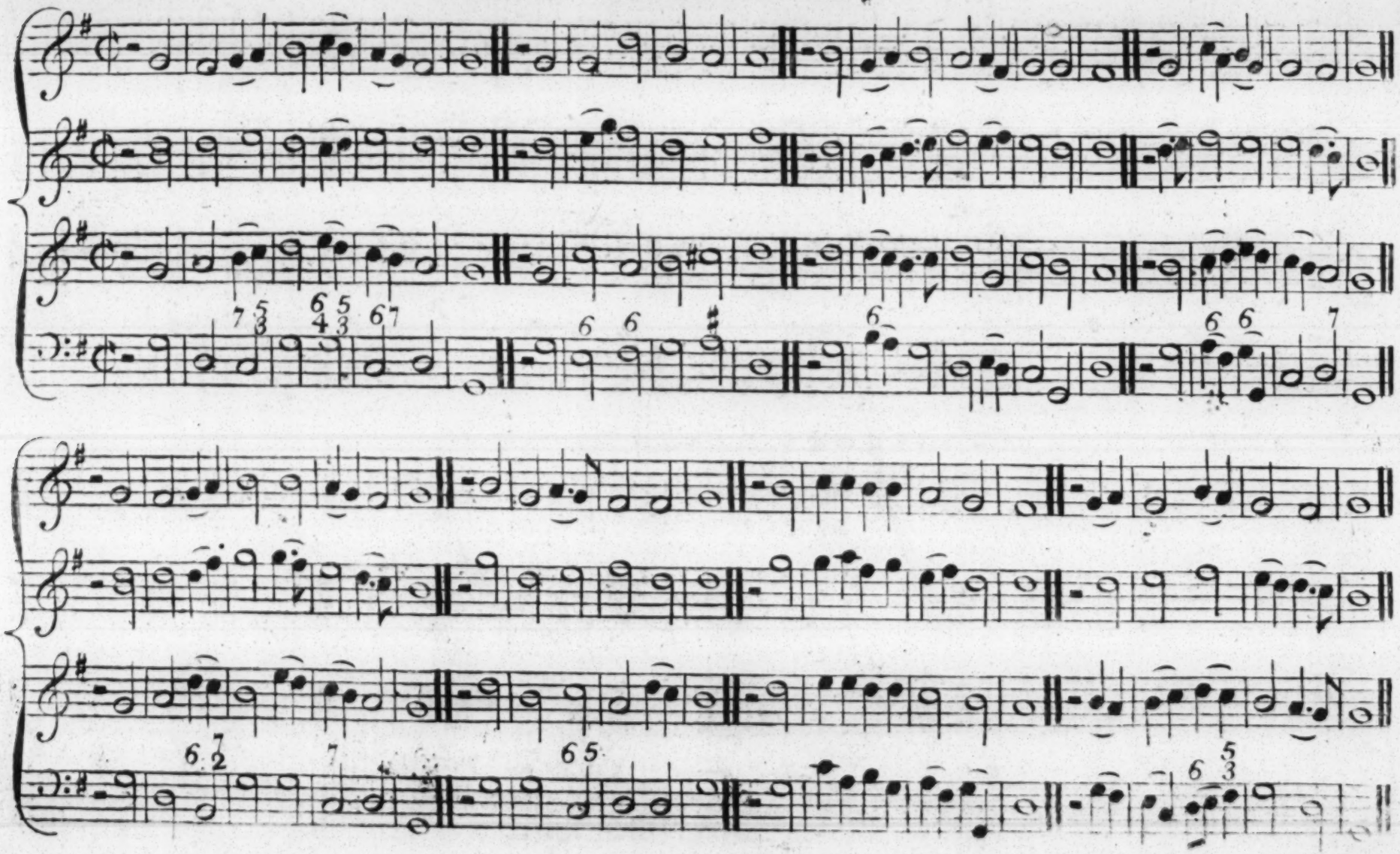


Nº 48.

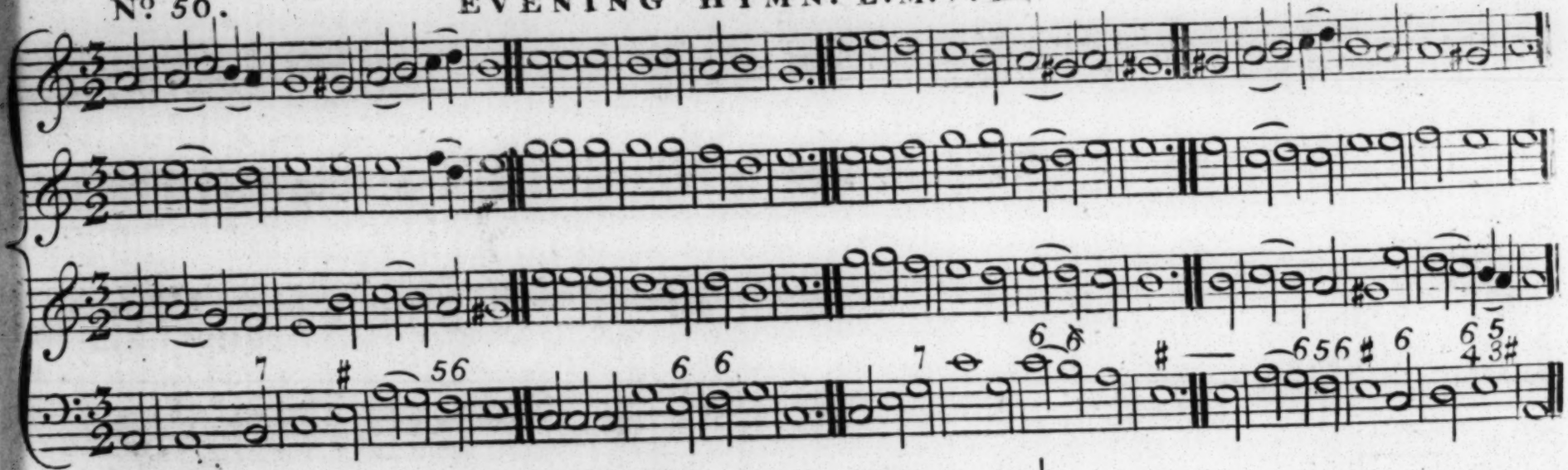
BRADFORD. CHETHAM's 133. C.M.♯.



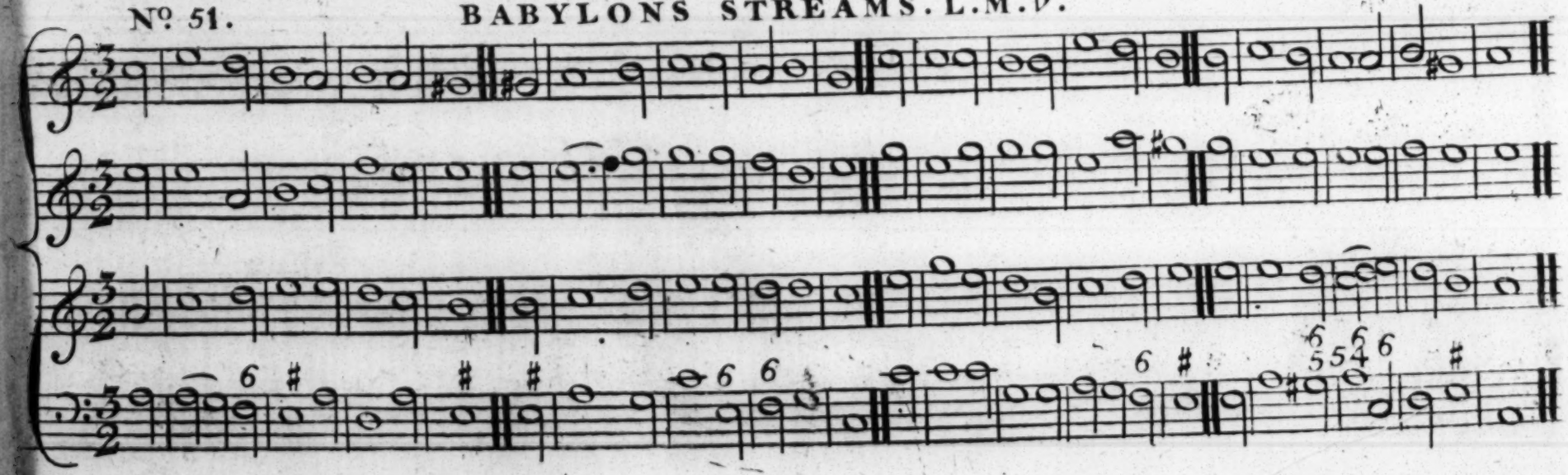
Nº 49. GREAT MILTON. C.M.♯.



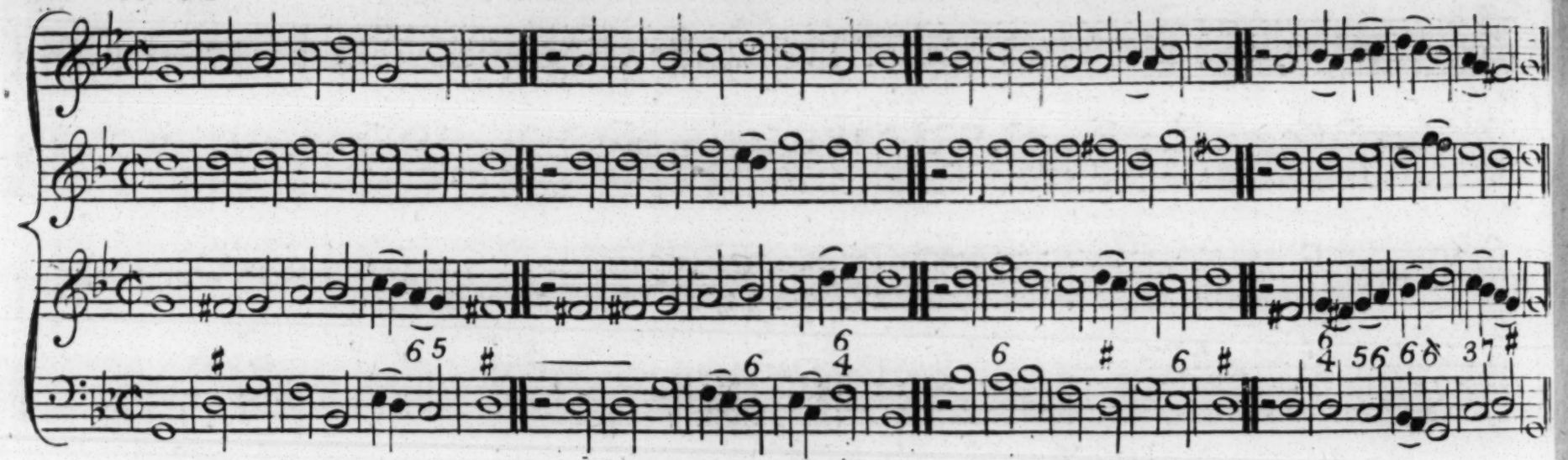
Nº 50. EVENING HYMN. L.M.♭. Jer. Clark.



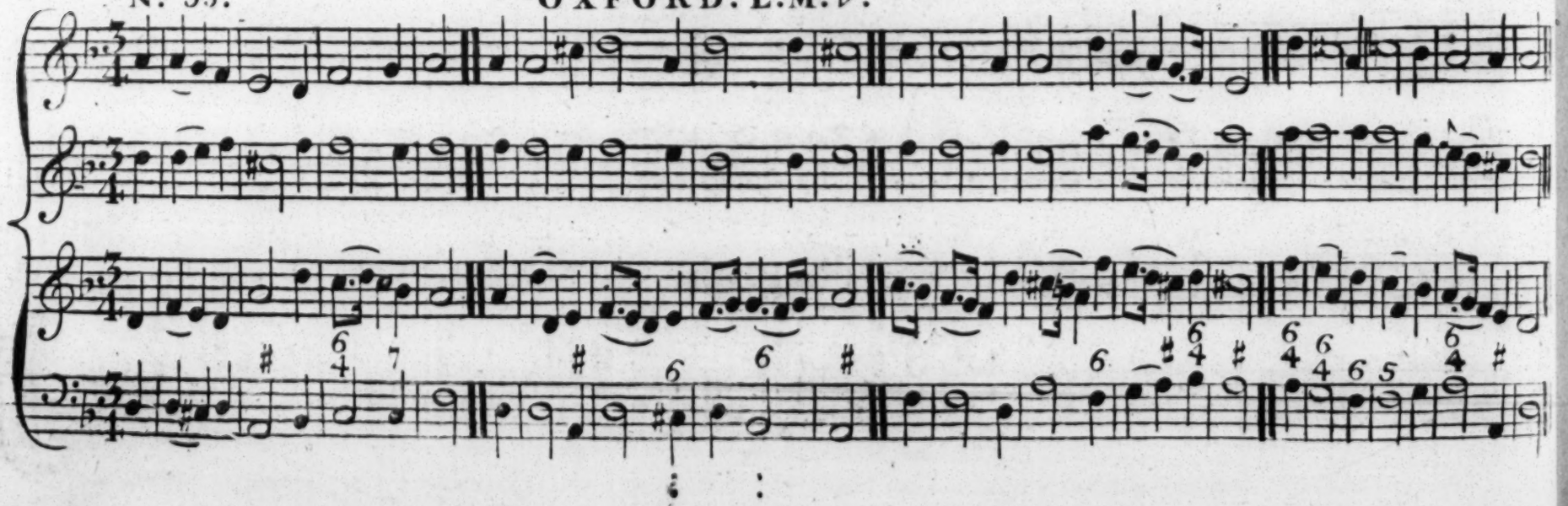
Nº 51. BABYLONS STREAMS. L.M.♭.

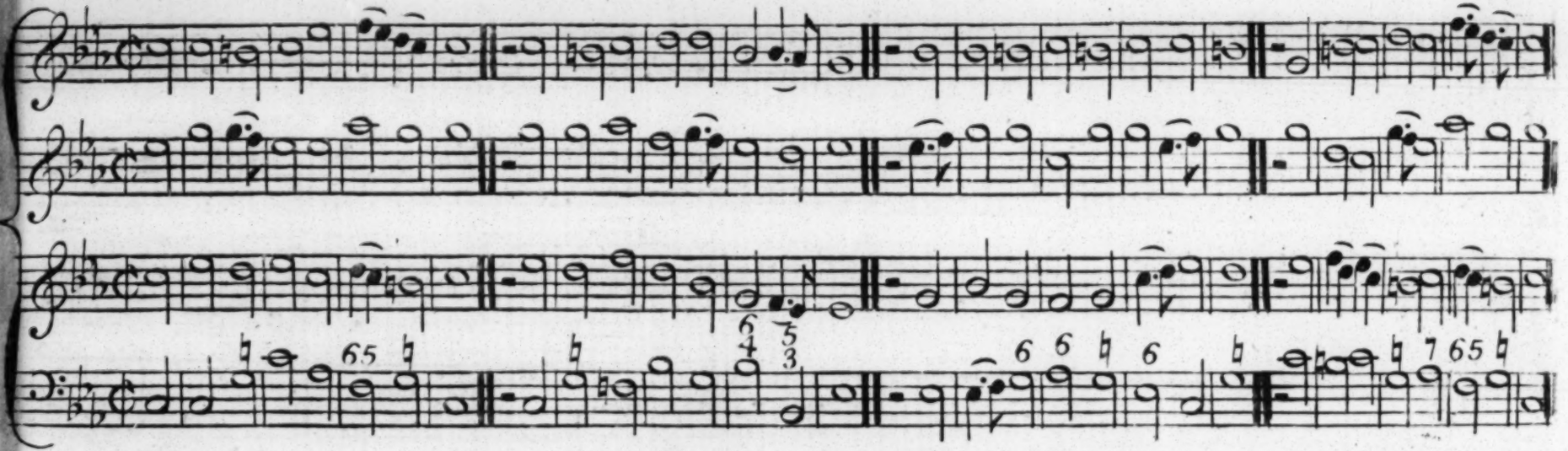


Nº 52. CANTERBURY. CHETHAMS 51. L.M.♭.

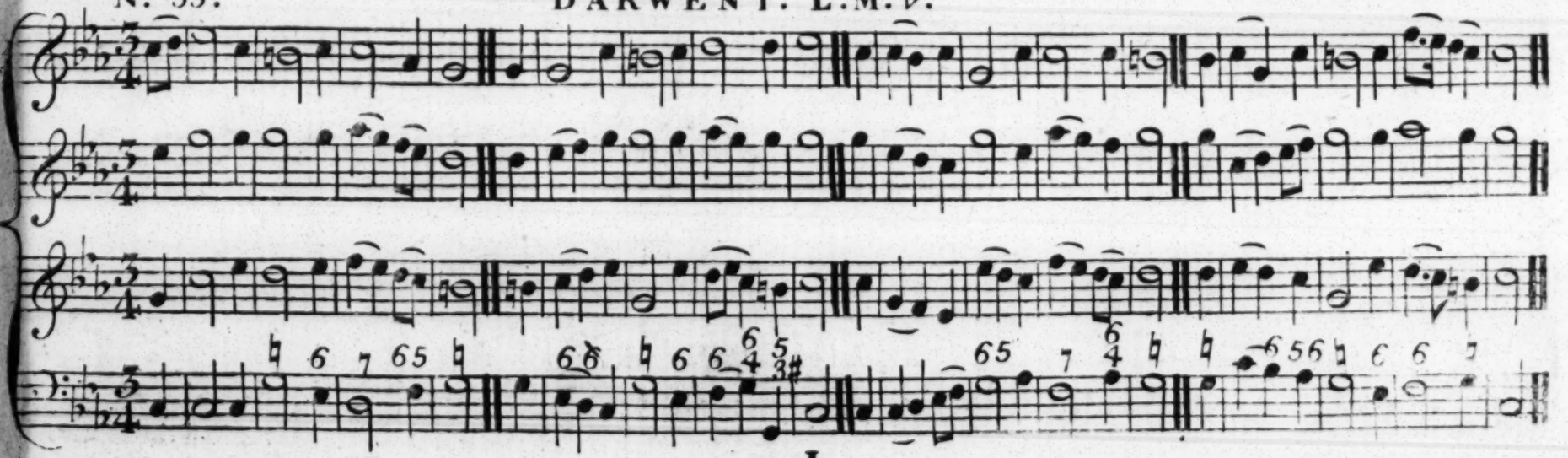


Nº 53. OXFORD. L.M.♭.

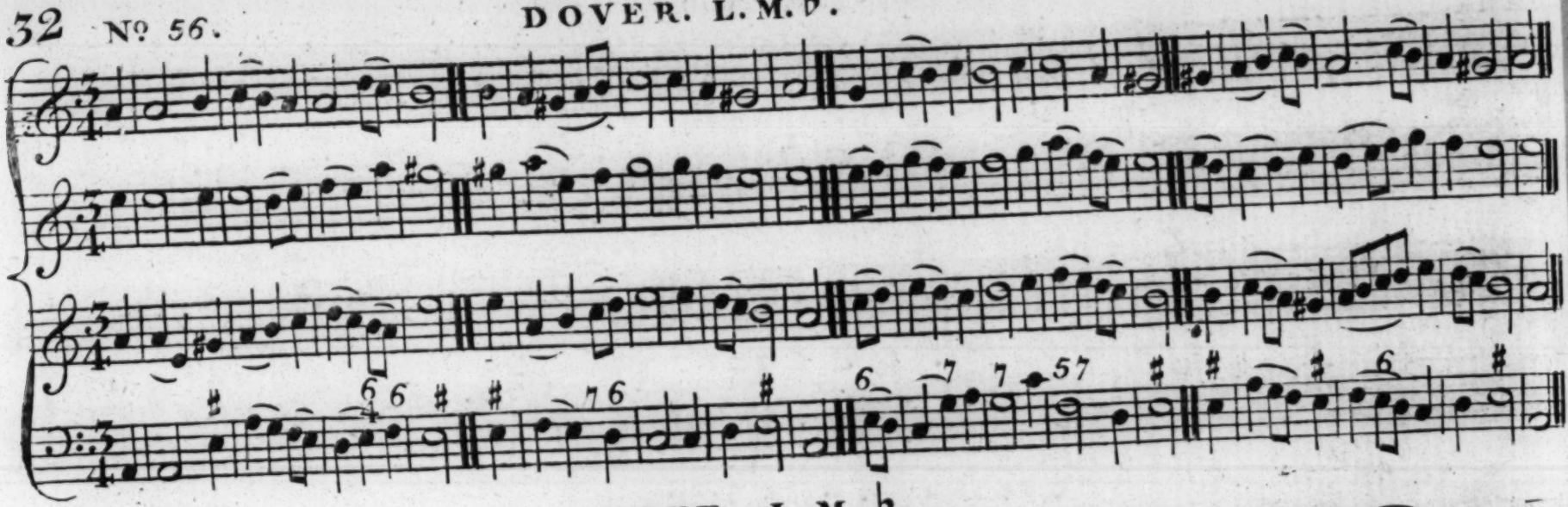




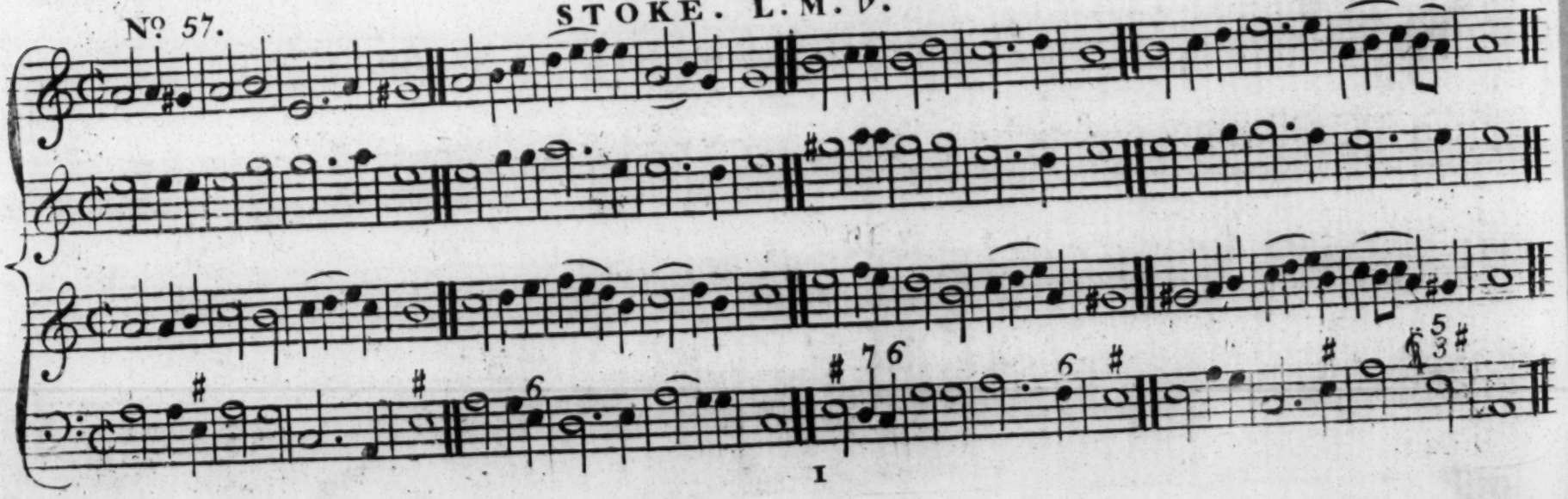
Nº 55. DARWENT. L.M. ♭.



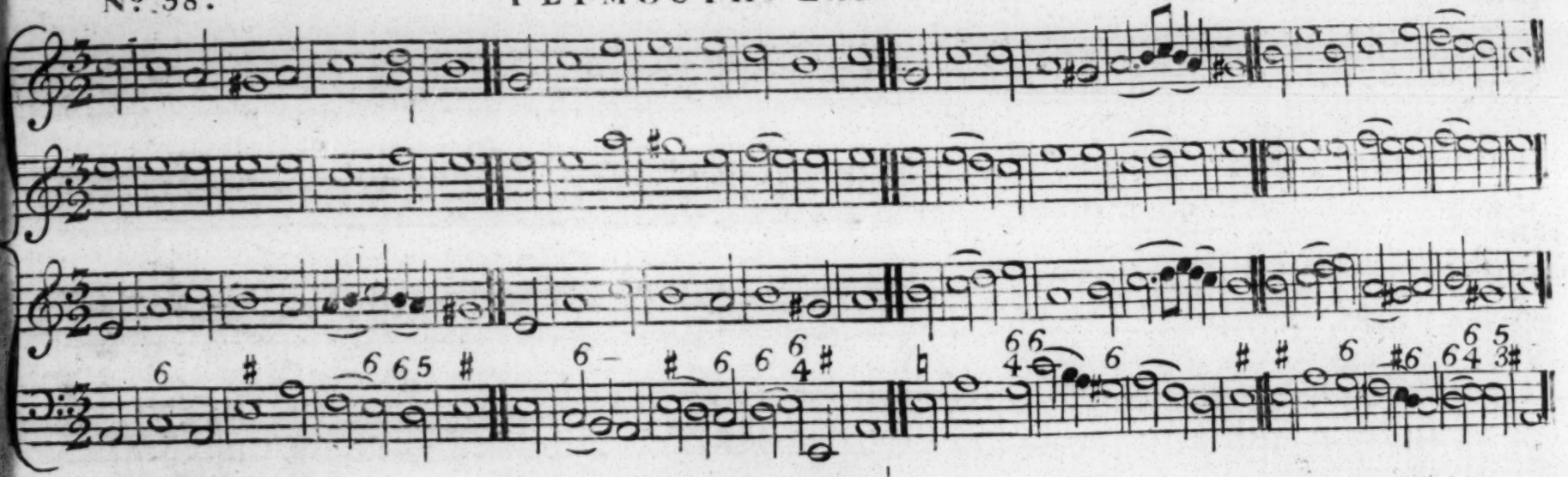
Nº 56. DOVER. L.M.♭.



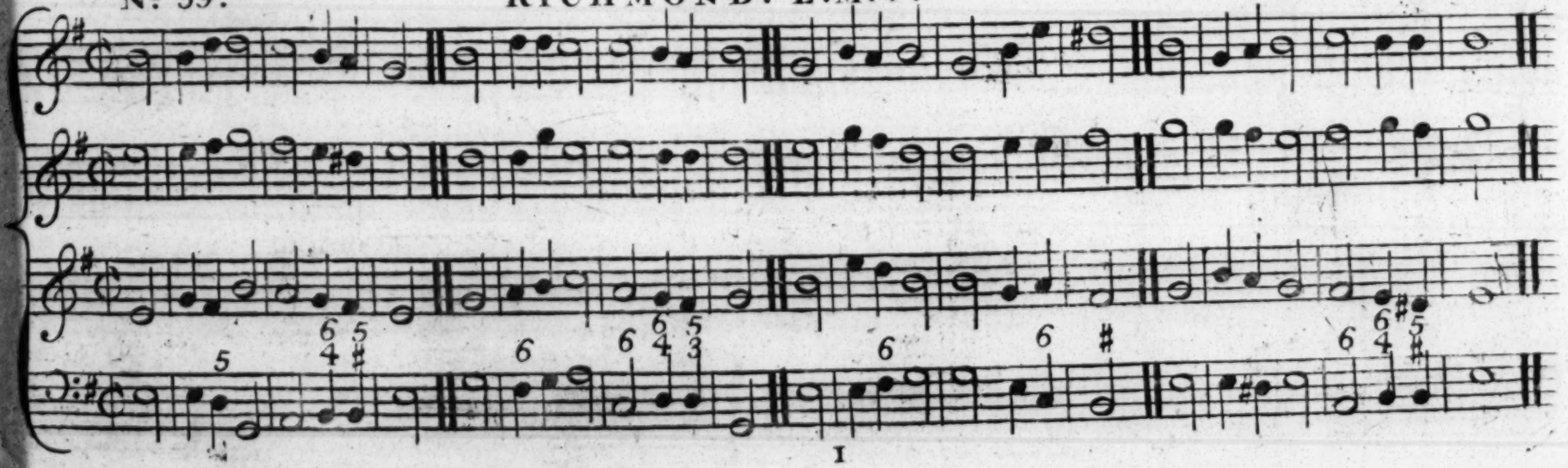
Nº 57. STOKE. L.M.♭.



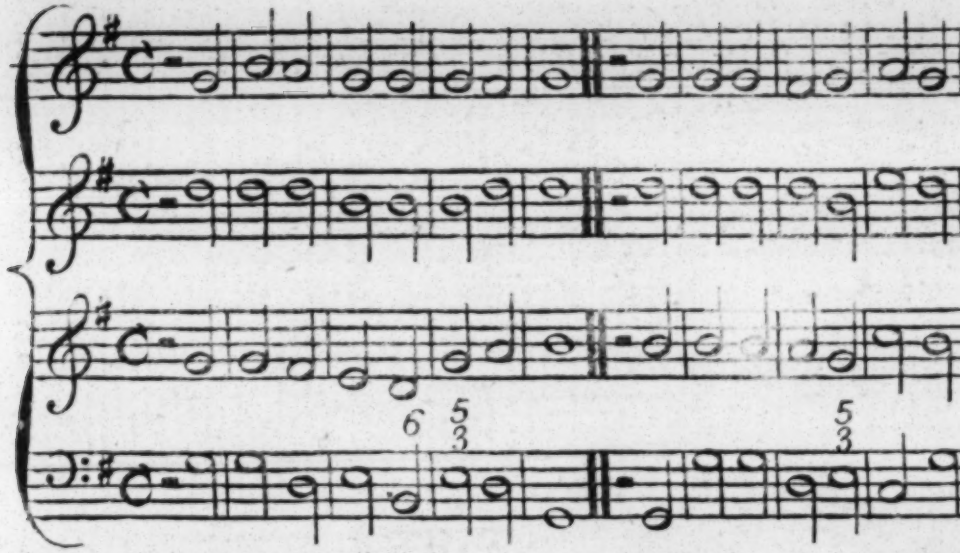
Nº. 58. PLYMOUTH. L.M.♭.



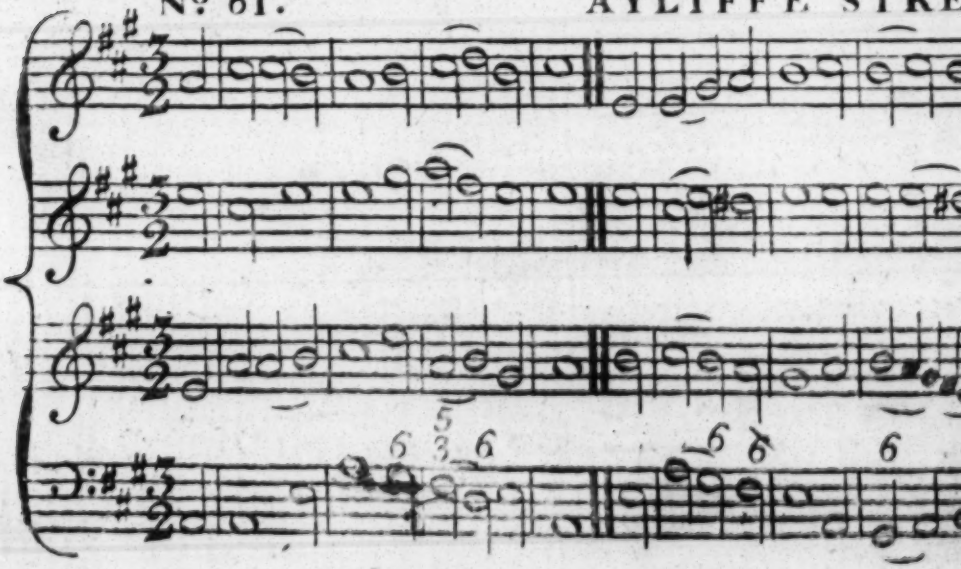
Nº. 59. RICHMOND. L.M.♭.



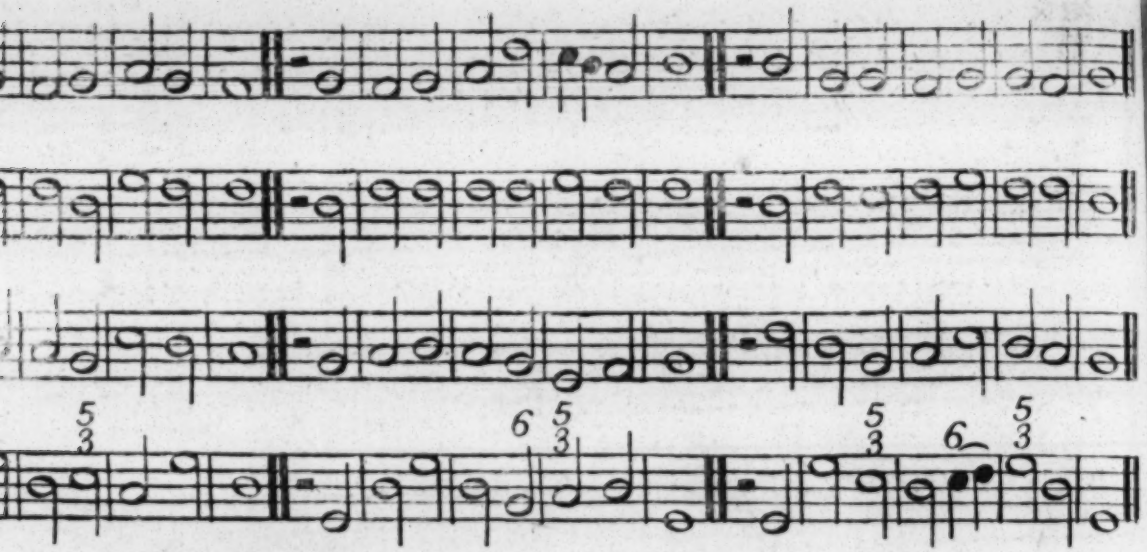
Nº 60. OLD 100. L



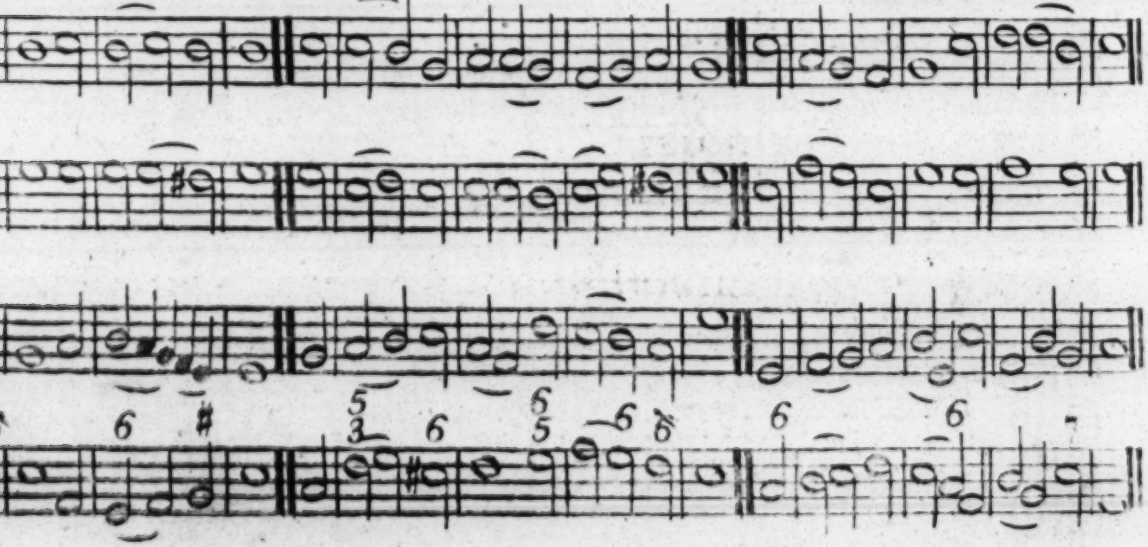
Nº 61. AYLIFFE STRE



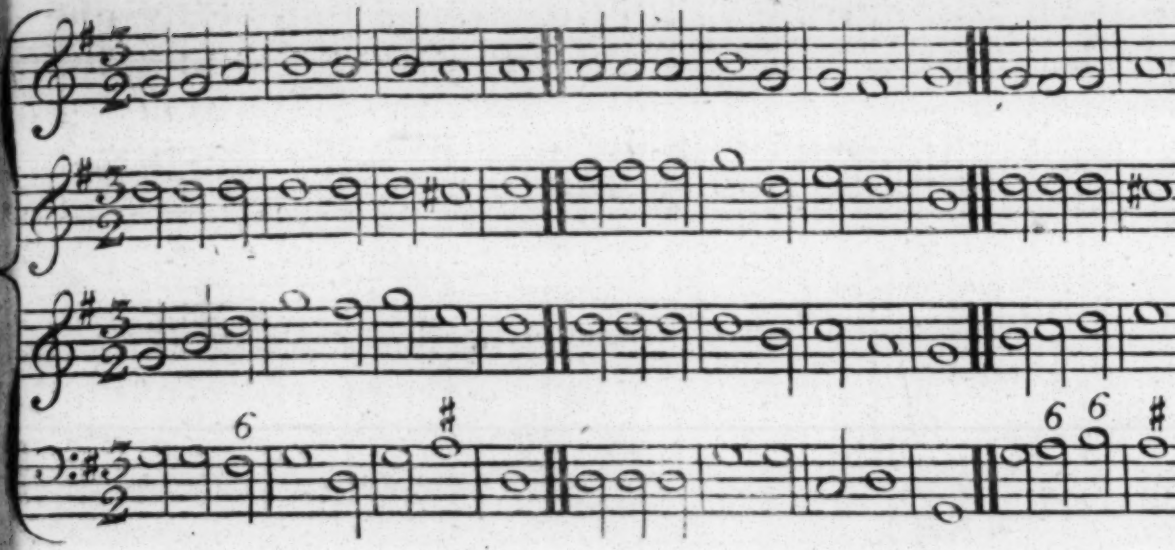
D 100. L.M.♯. Martin Luther



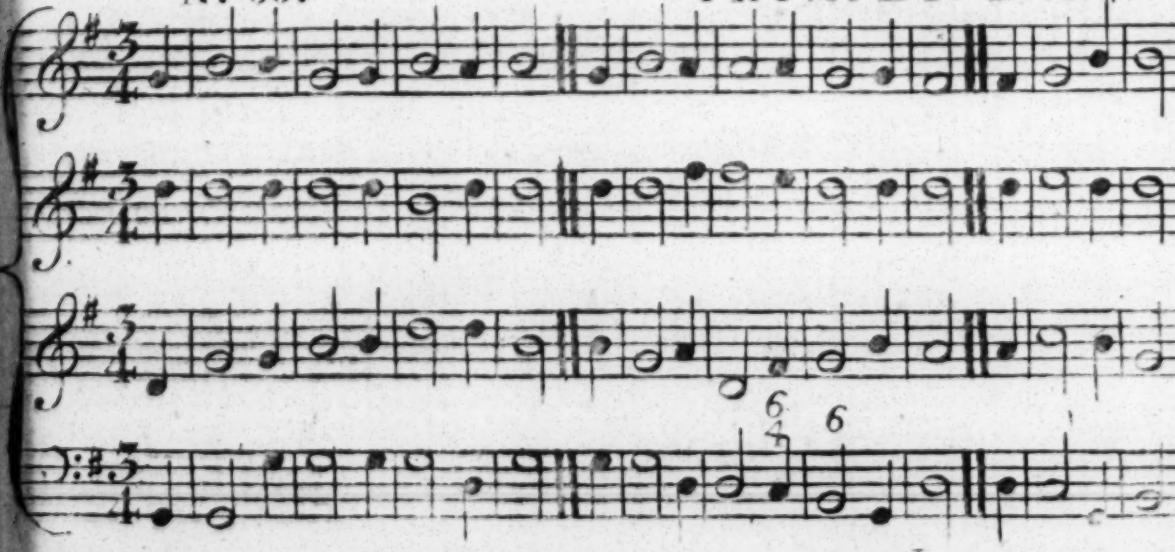
FE STREET. 104. L.M.♯. Handel.



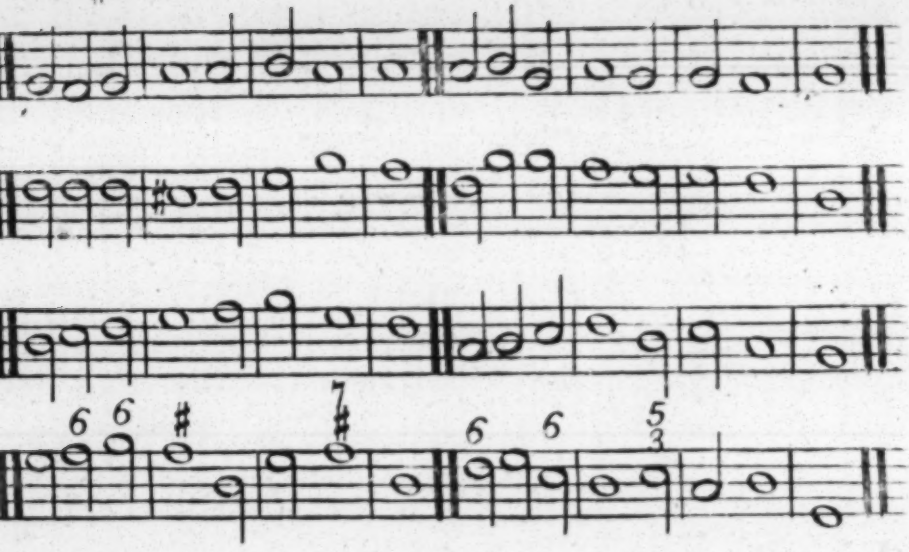
Nº 62. WELLS. L.M. ♯.



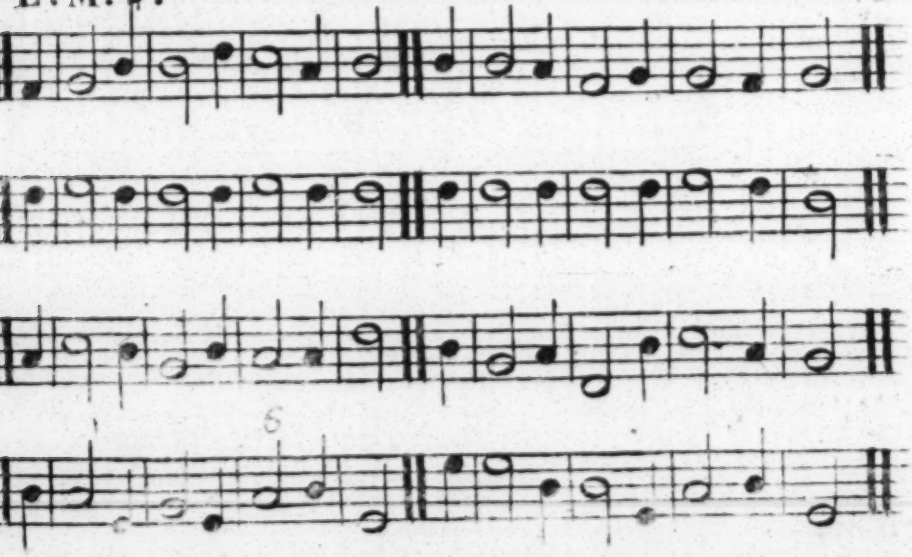
Nº 63. TRUMPET. L.M. ♯.



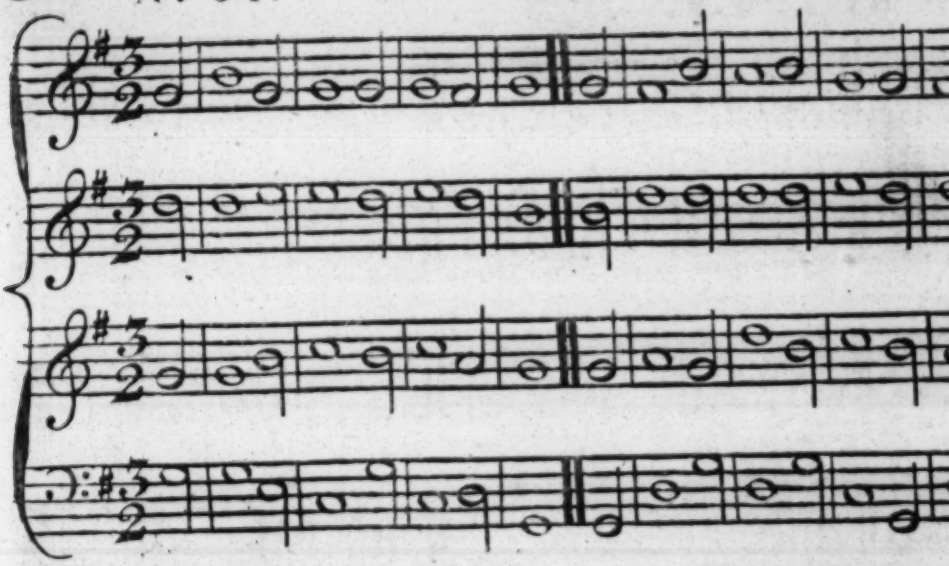
.M.♯.



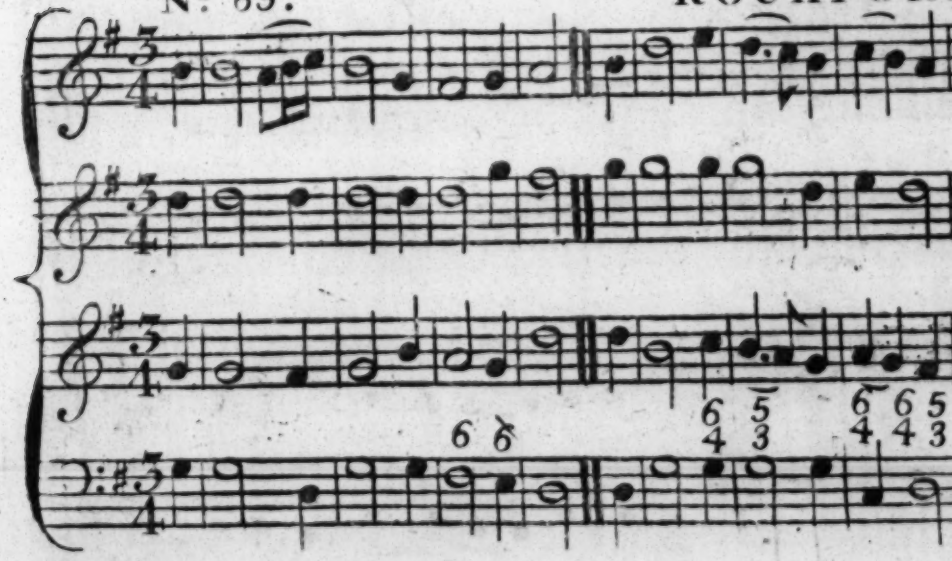
L.M.♯.



Nº 64. LANCASTE

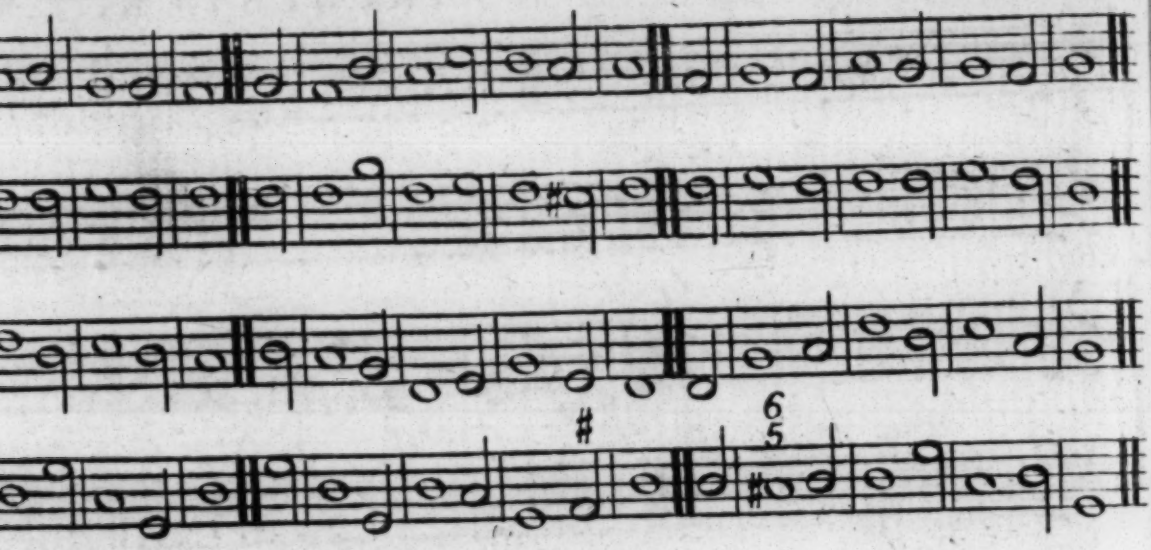


Nº 65. ROCHFOR

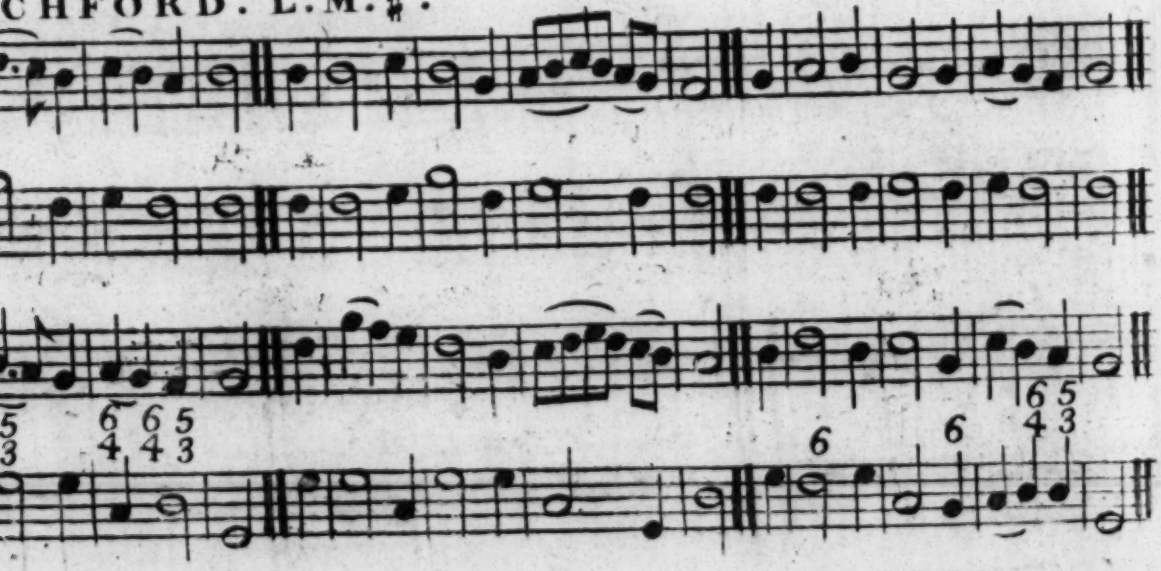


NCASTER. L.M.♯.

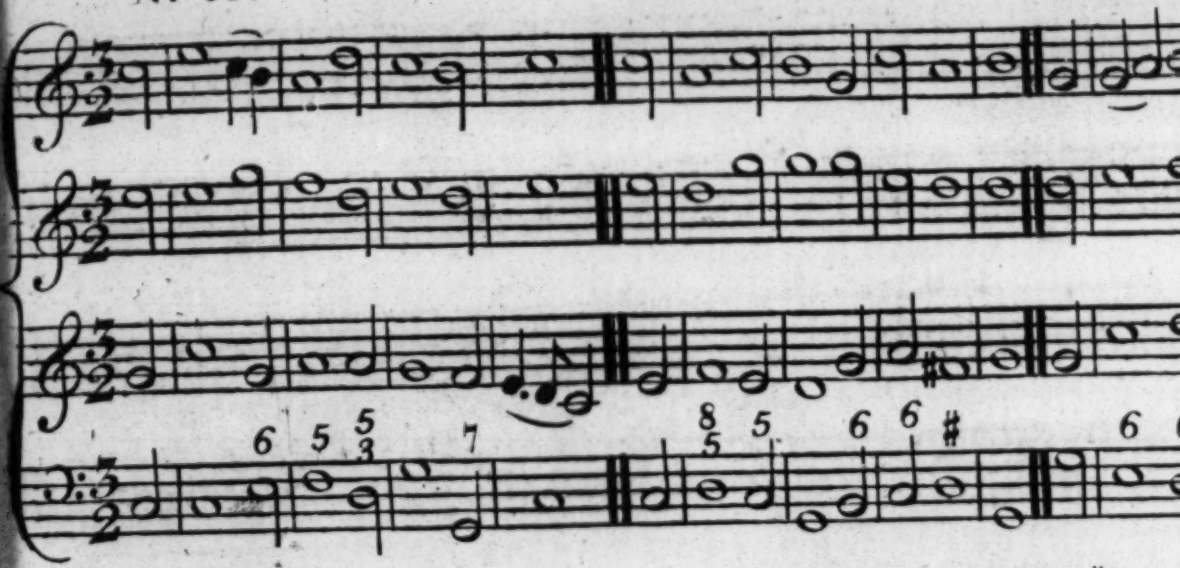
Green.



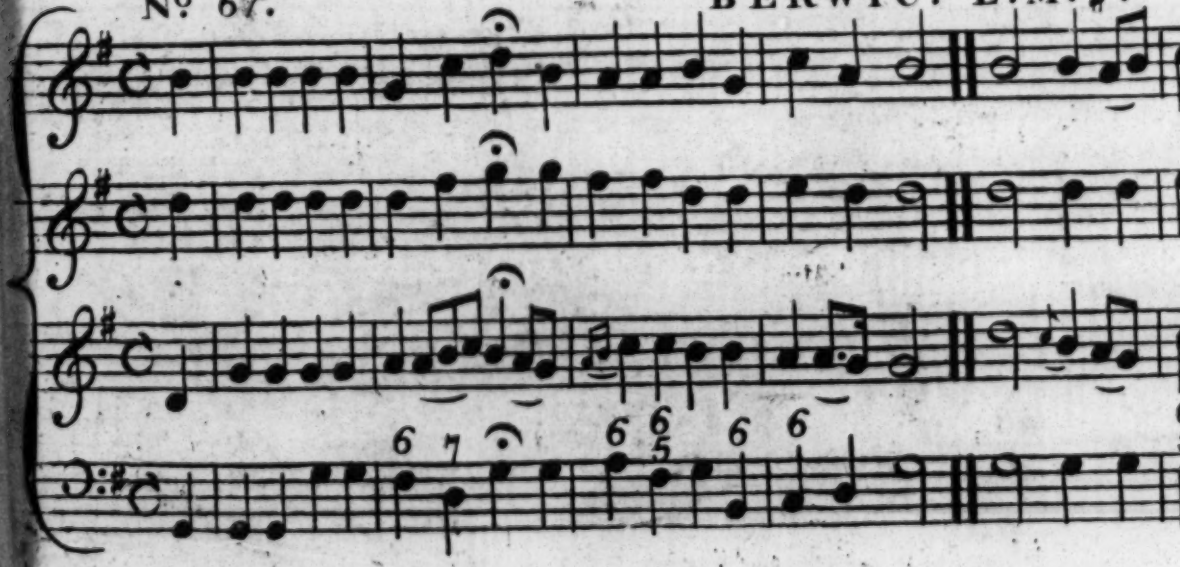
CHFORD. L.M.♯.



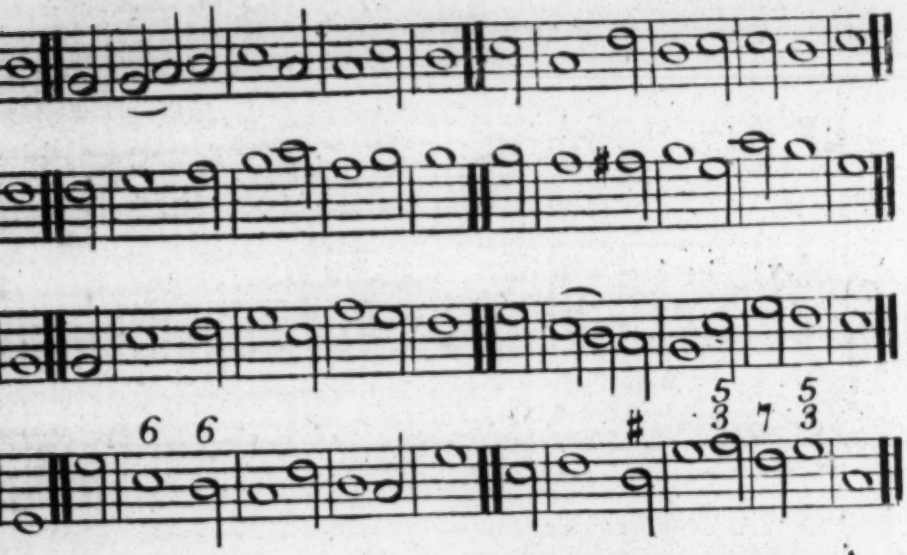
Nº 66. WINCHESTER. L.M.



Nº 67. BERWIC. L.M.♯.

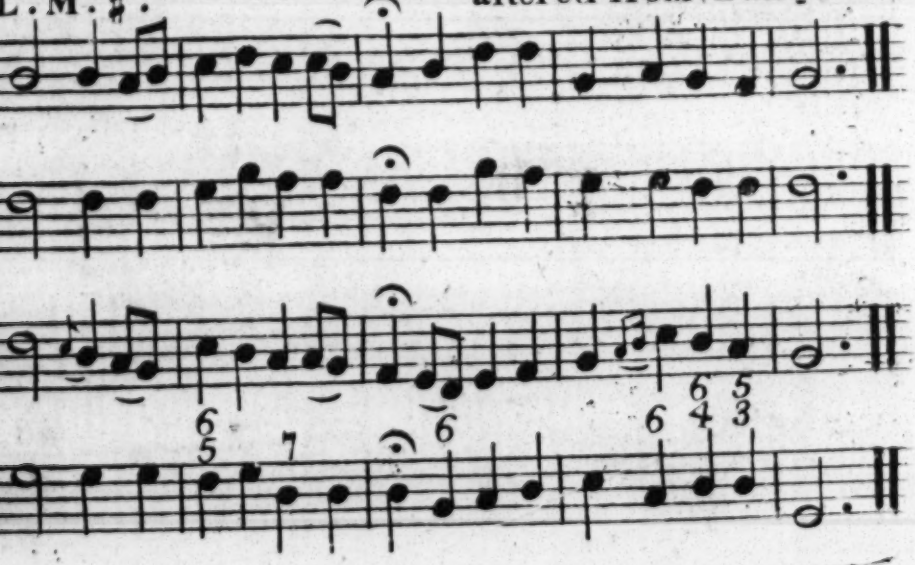


R. L.M.♯.

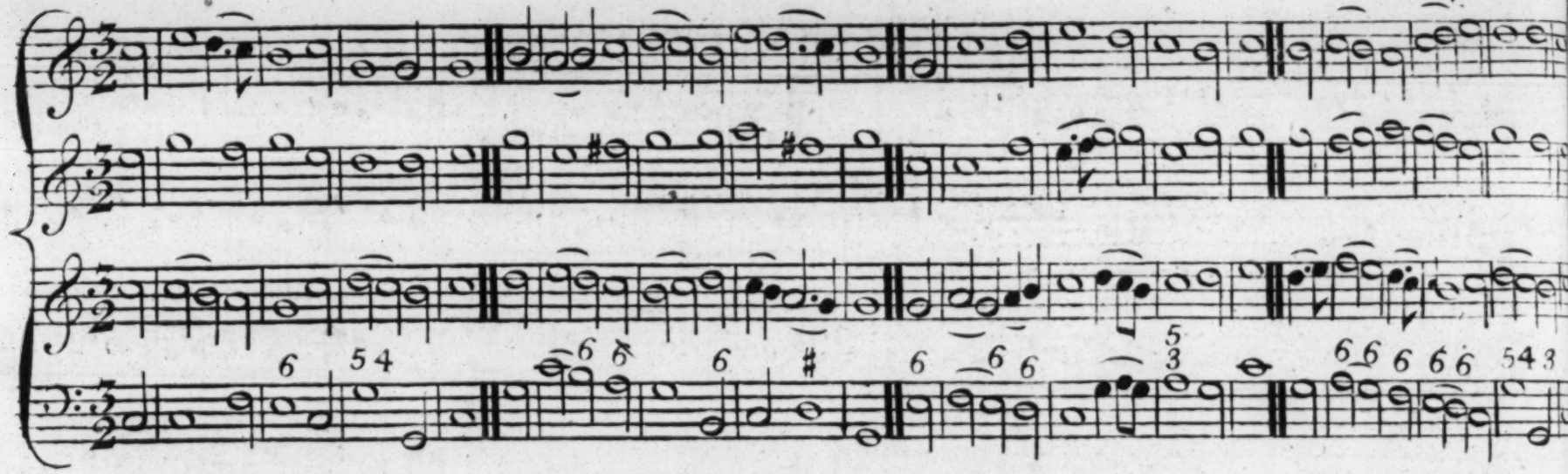


L.M.♯.

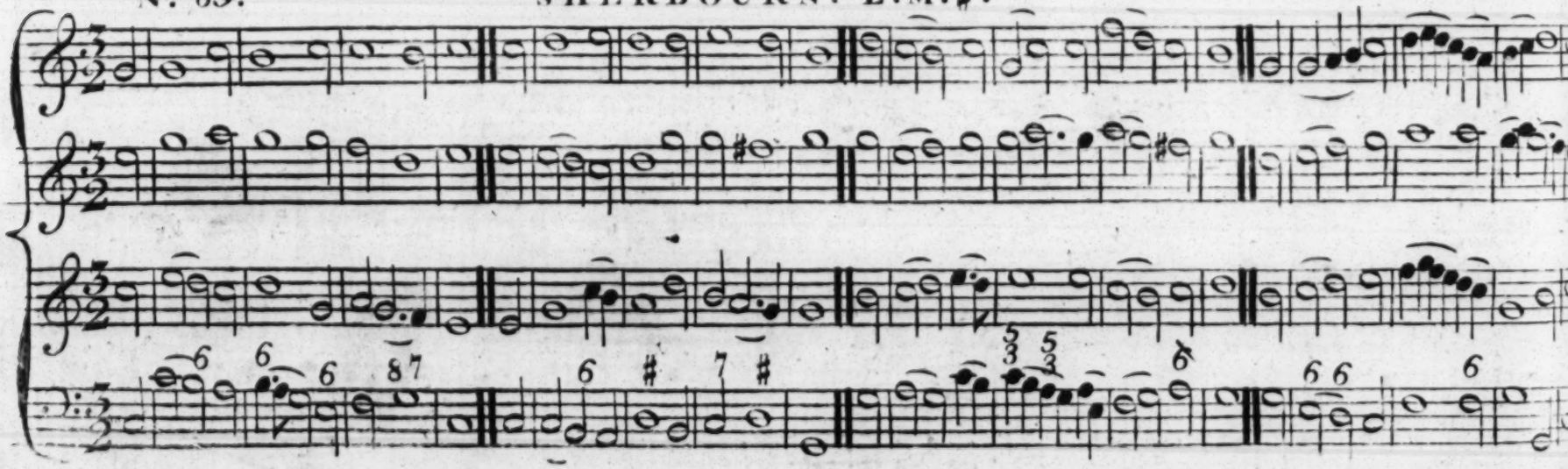
altered from Tallis



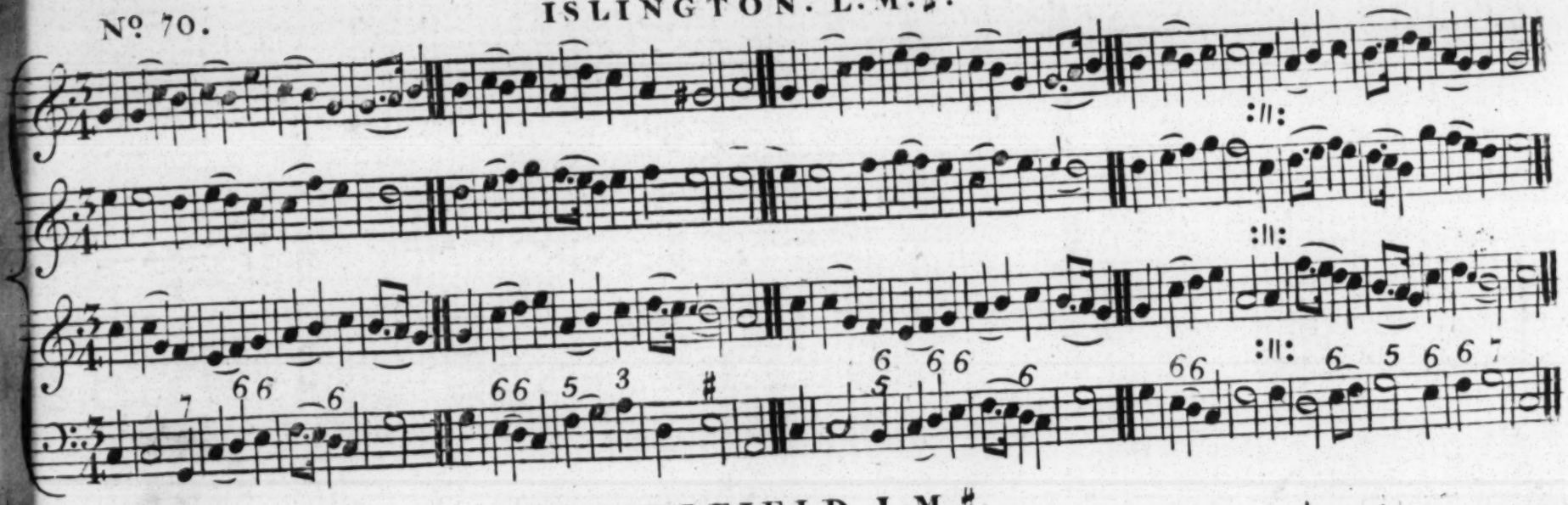
Nº 68. WAREHAM. L.M.♯. W. Knapp



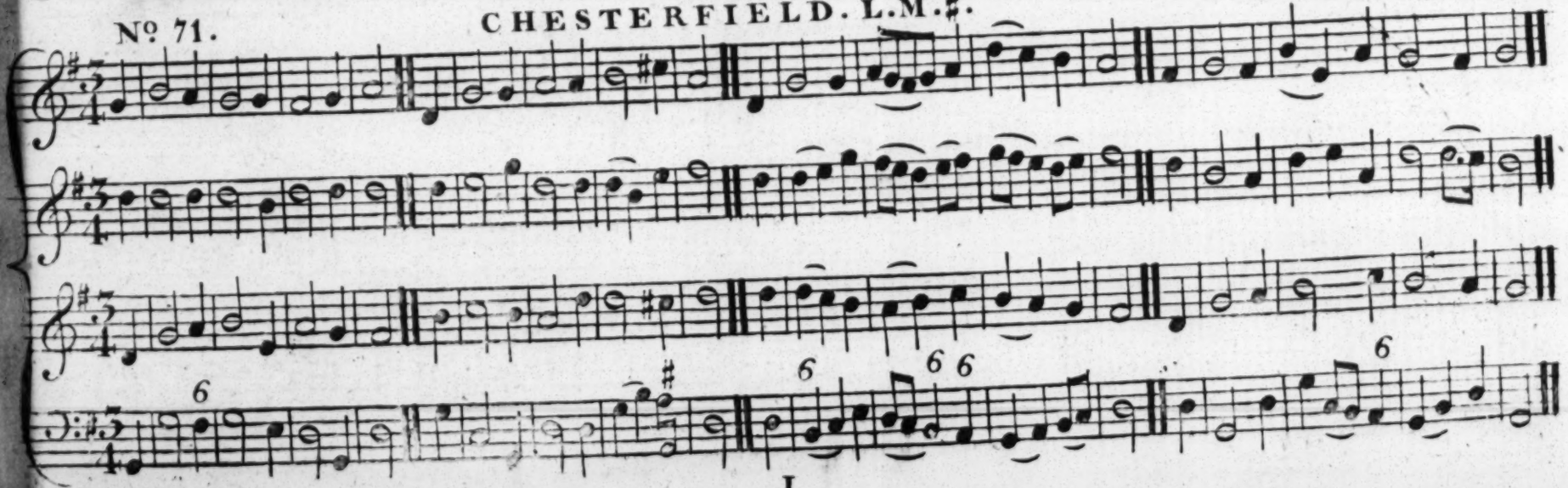
Nº 69. SHERBOURN. L.M.♯.



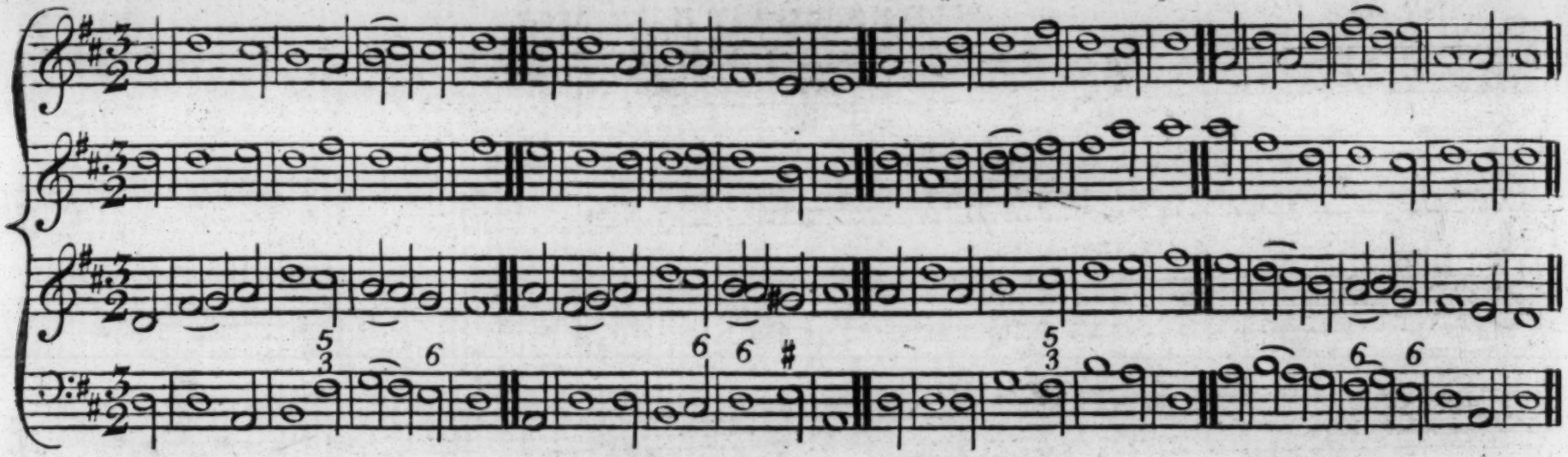
Nº 70. ISLINGTON. L.M.♯.



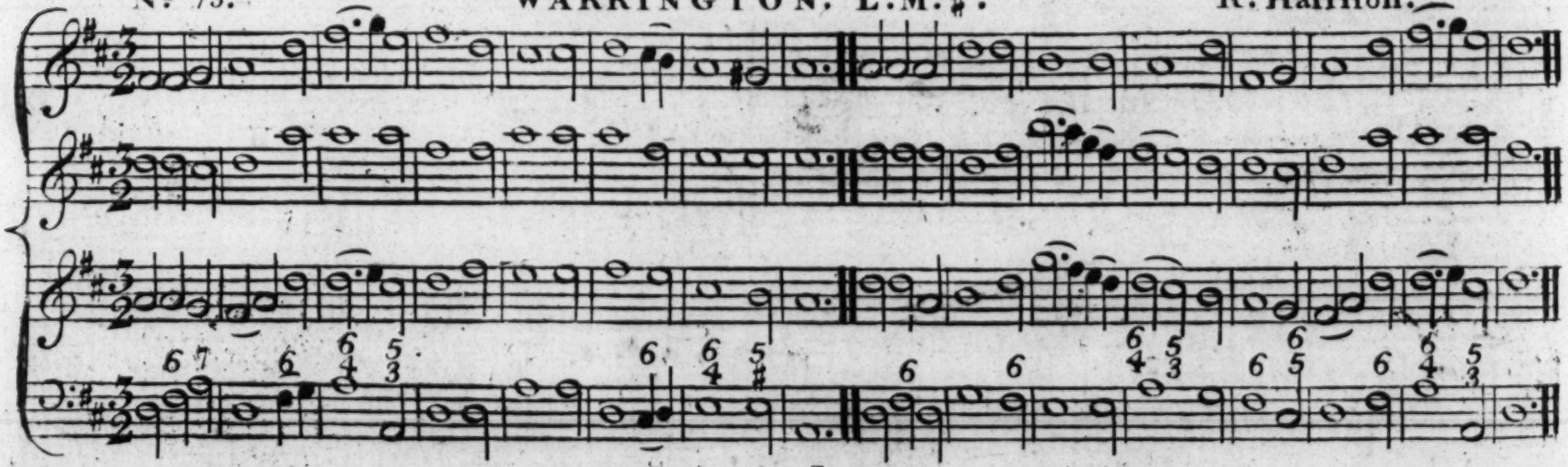
Nº 71. CHESTERFIELD. L.M.♯.



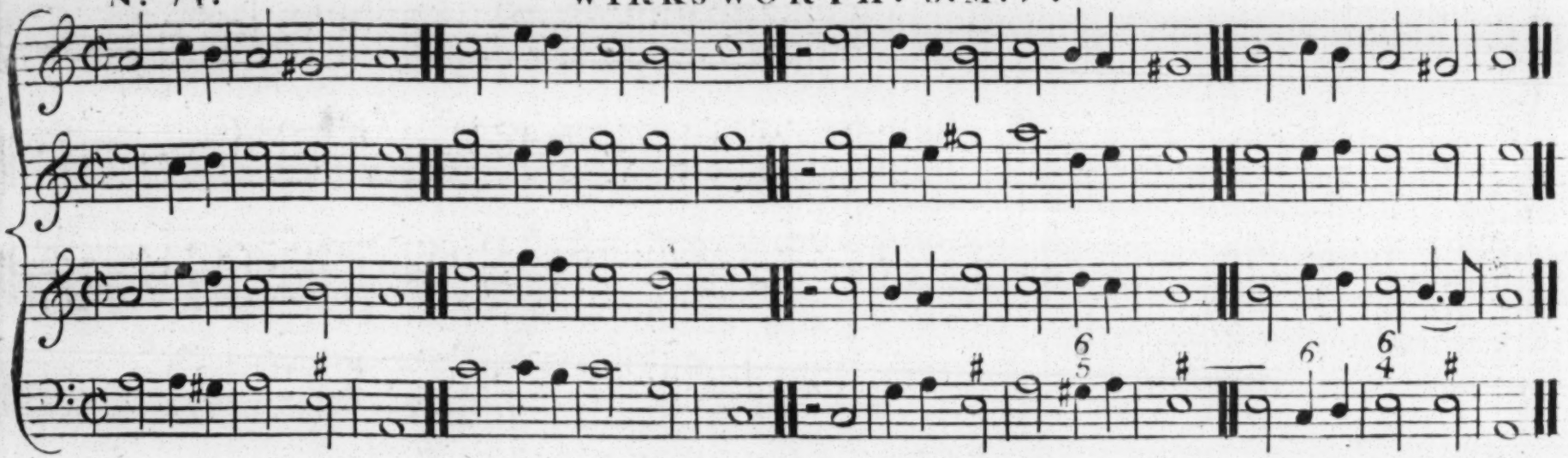
Nº 72. NEW YORK. L.M.♯.



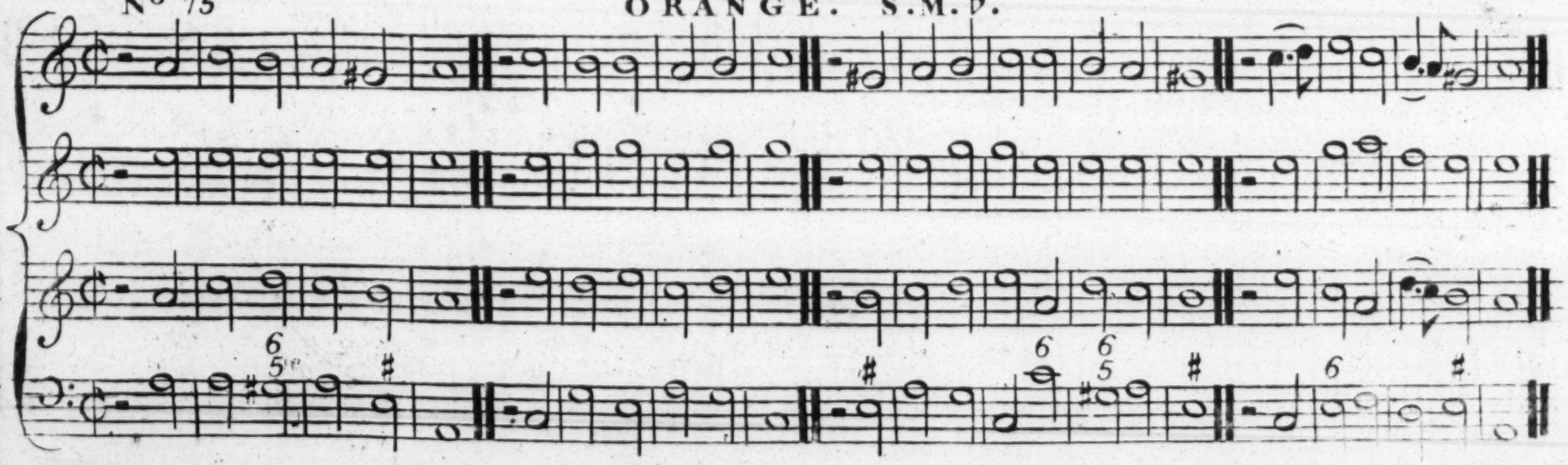
Nº 73. WARRINGTON, L.M.♯. R. Harrifon.



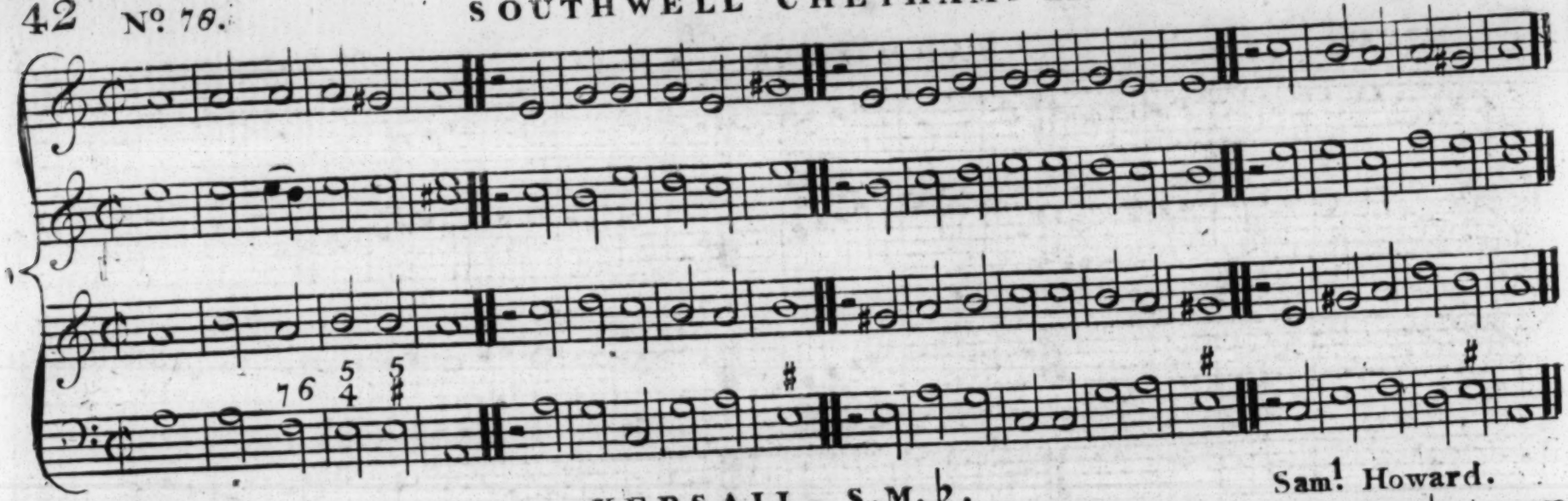
Nº 74. WIRKSWORTH. S.M.♭.



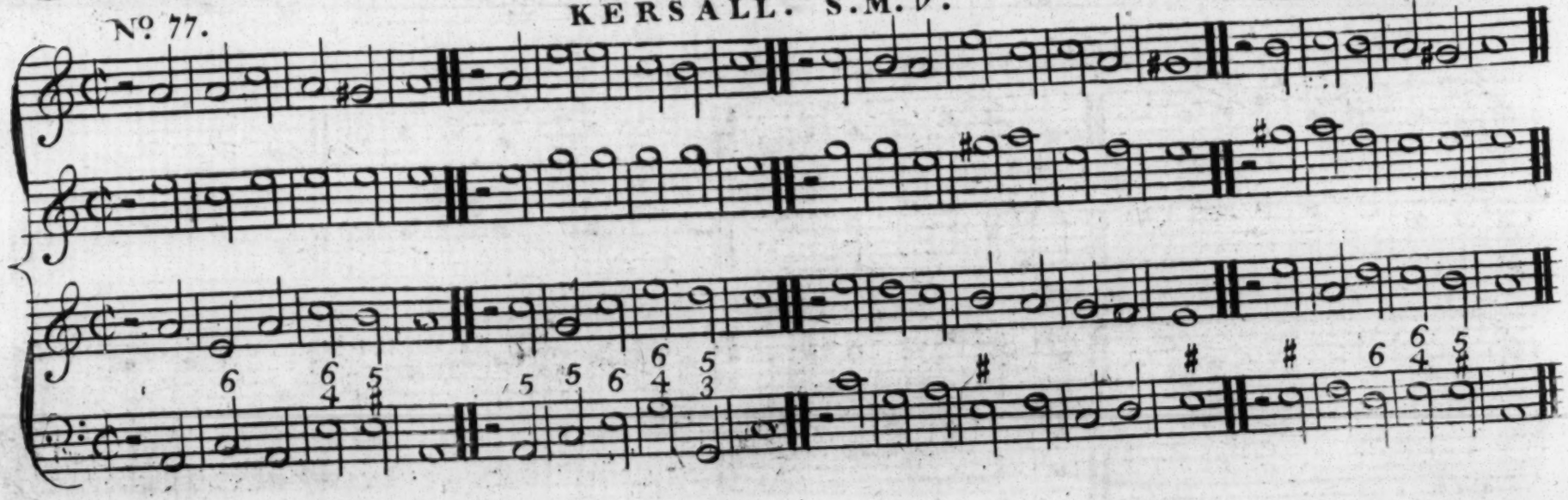
Nº 75 ORANGE. S.M.♭.



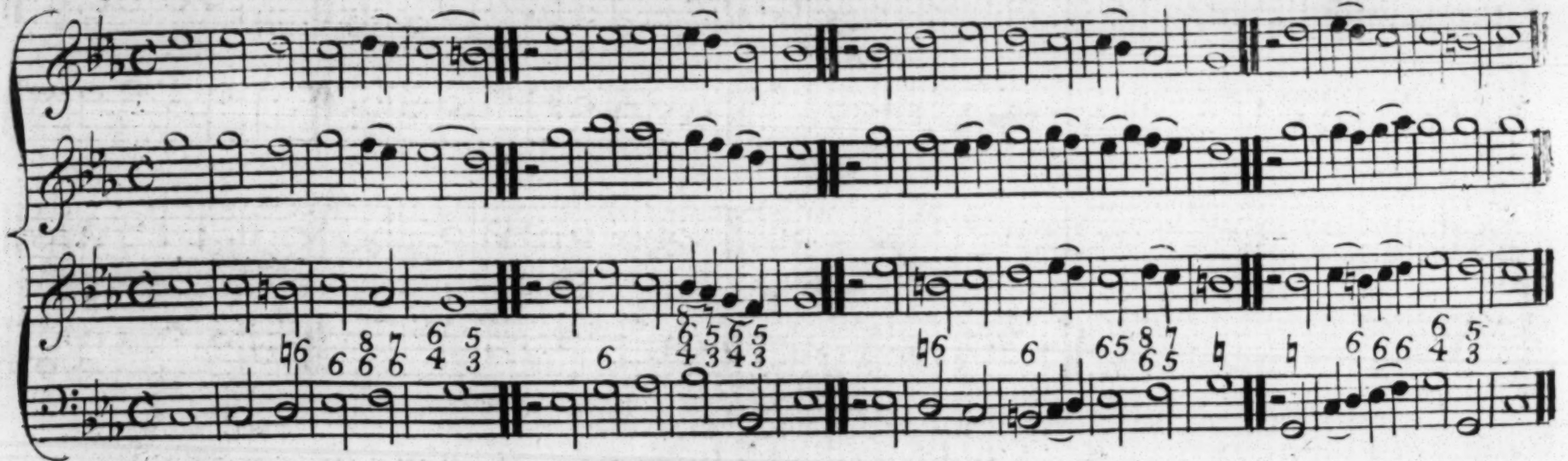
Nº 76. SOUTHWELL CHETHAMS 25. S.M. ♭. E. Hooper



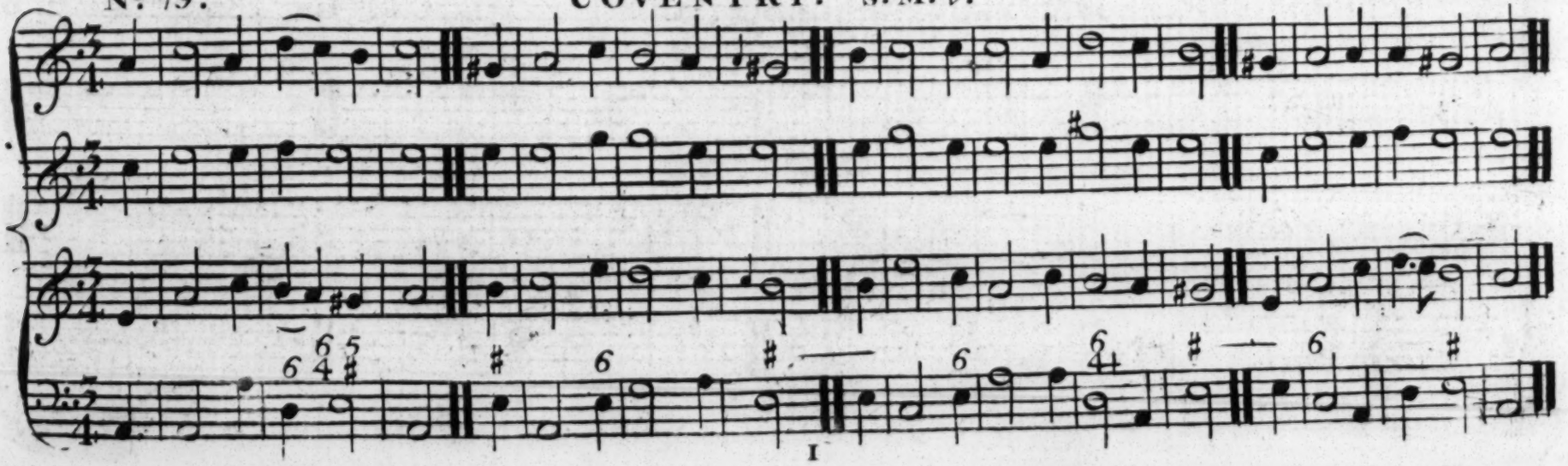
Nº 77. KERSALL. S.M. ♭. Sam.l Howard.



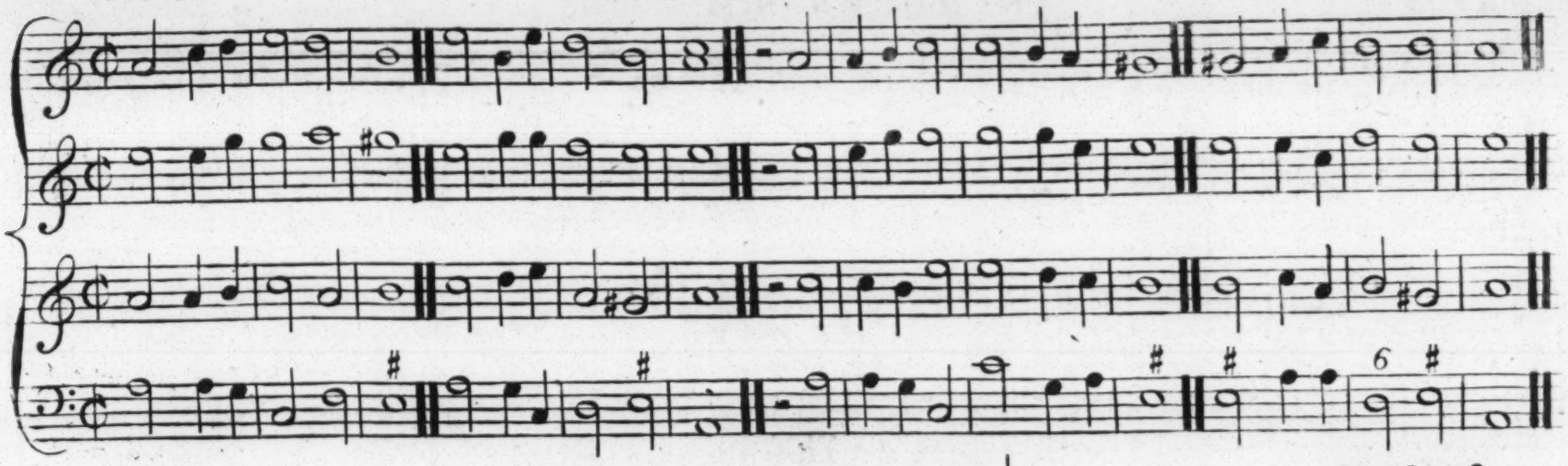
Nº 78. YARMOUTH. S.M.♭. Jnº Wainwright.



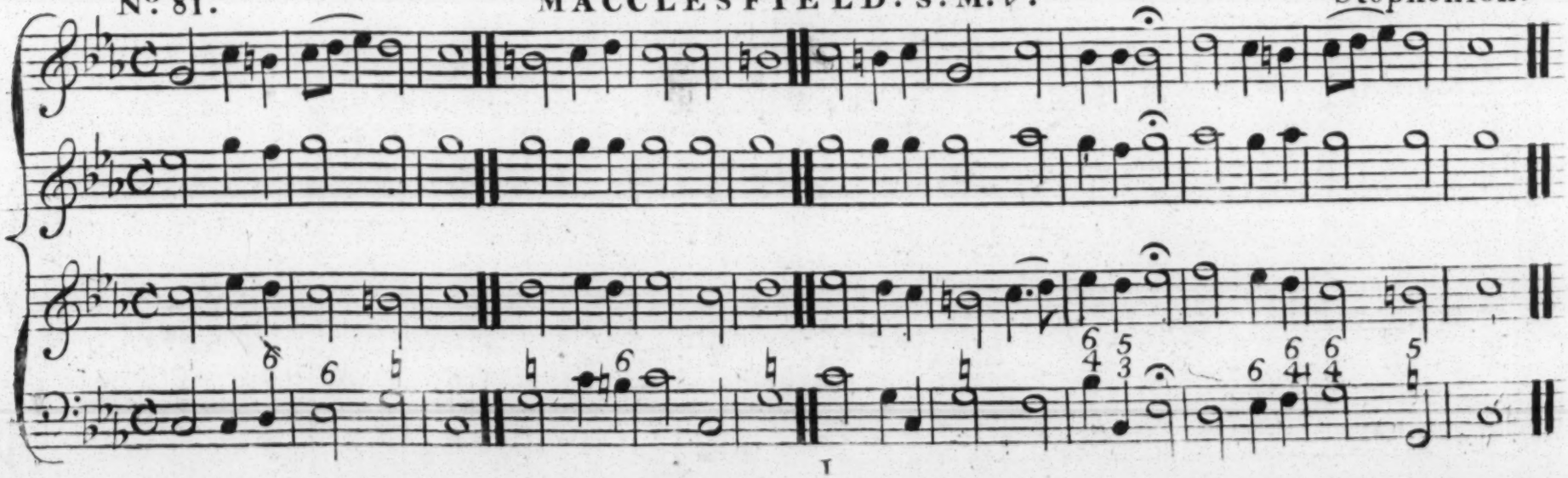
Nº 79. COVENTRY. S.M.♭.



Nº 80. KIDDERMINSTER. S.M.♭.



Nº 81. MACCLESFIELD. S.M.♭. Stephenson.



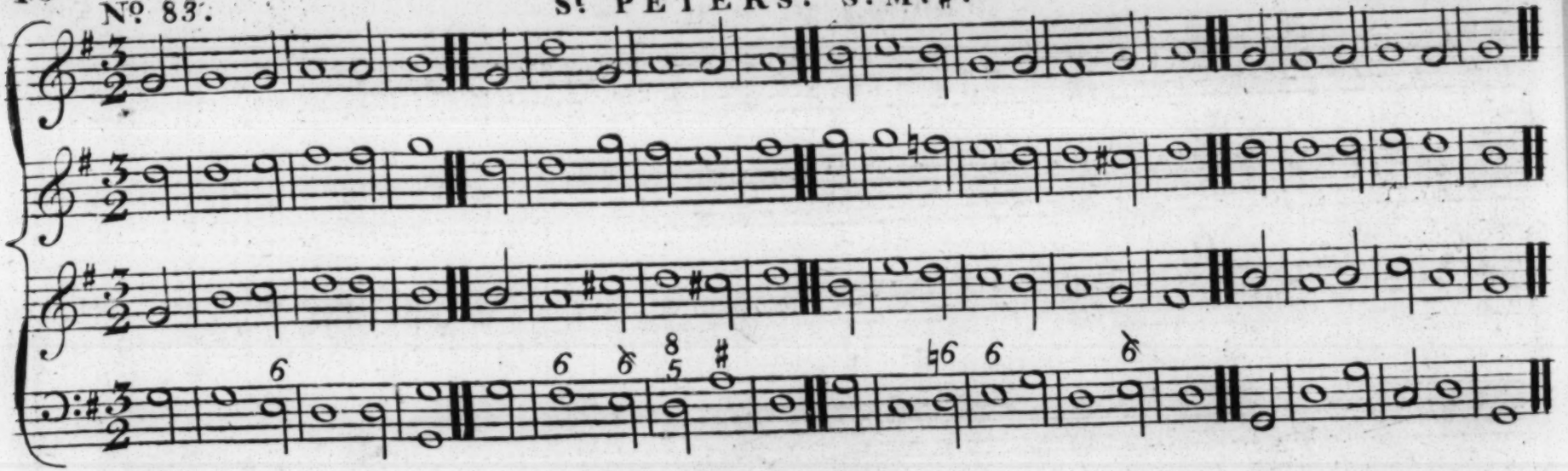
Nº 82.

ABERDEEN. S.M.b.

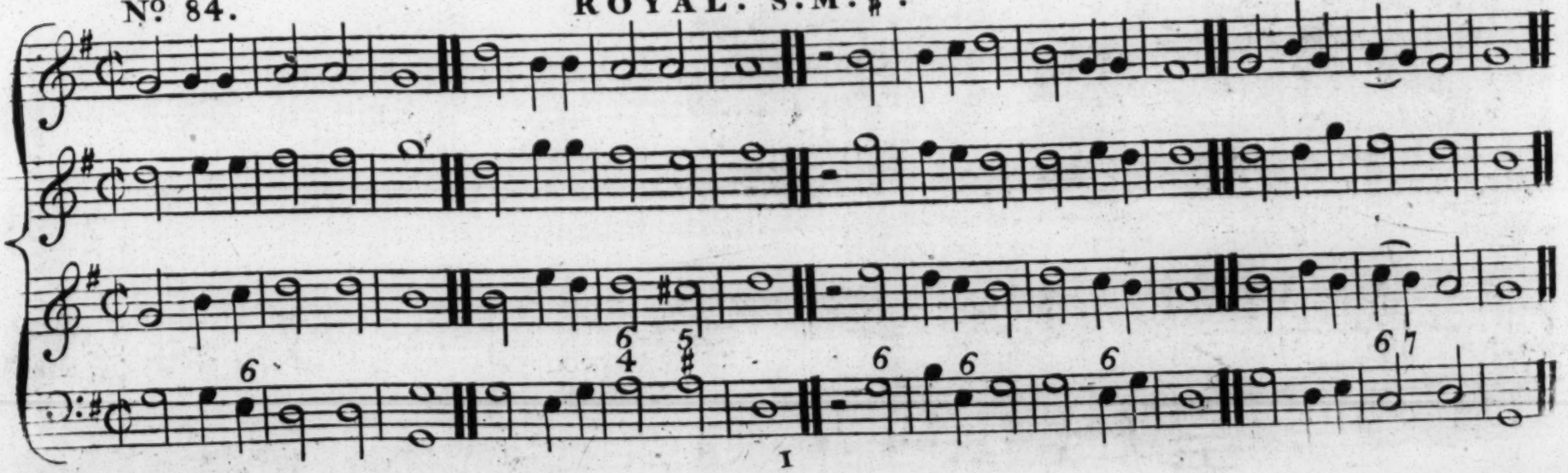
2d Ver.

SHORT METRES in the *SHARP KEY*.

Nº 83. St PETER'S. S.M.♯.

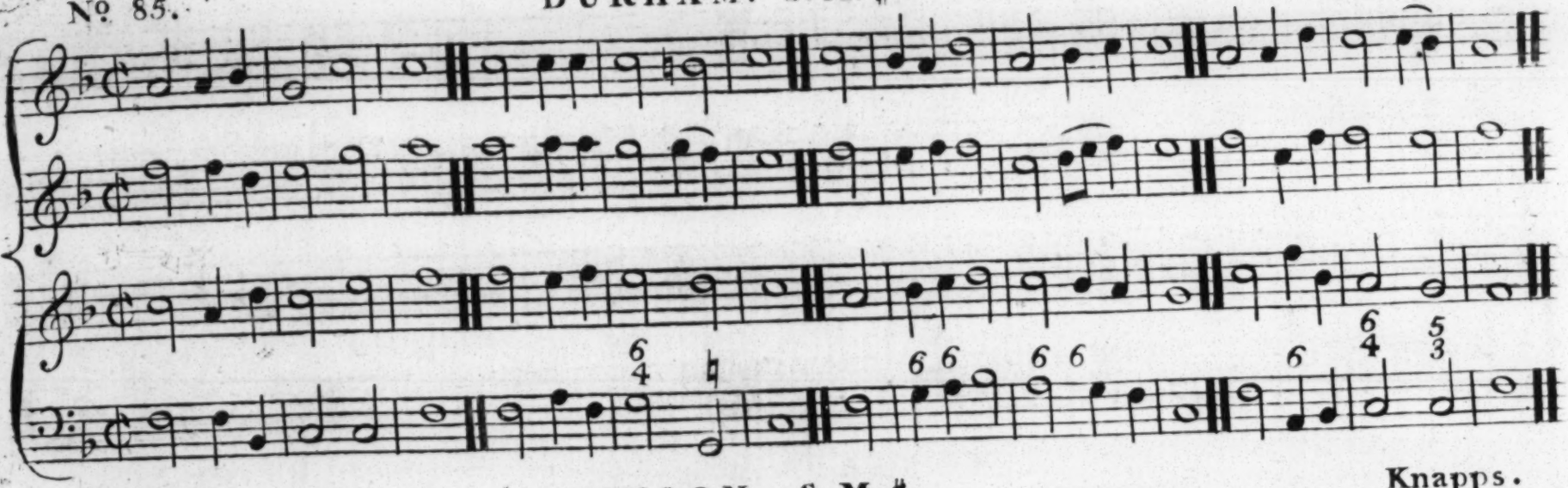


Nº 84. ROYAL. S.M.♯.



Nº 85.

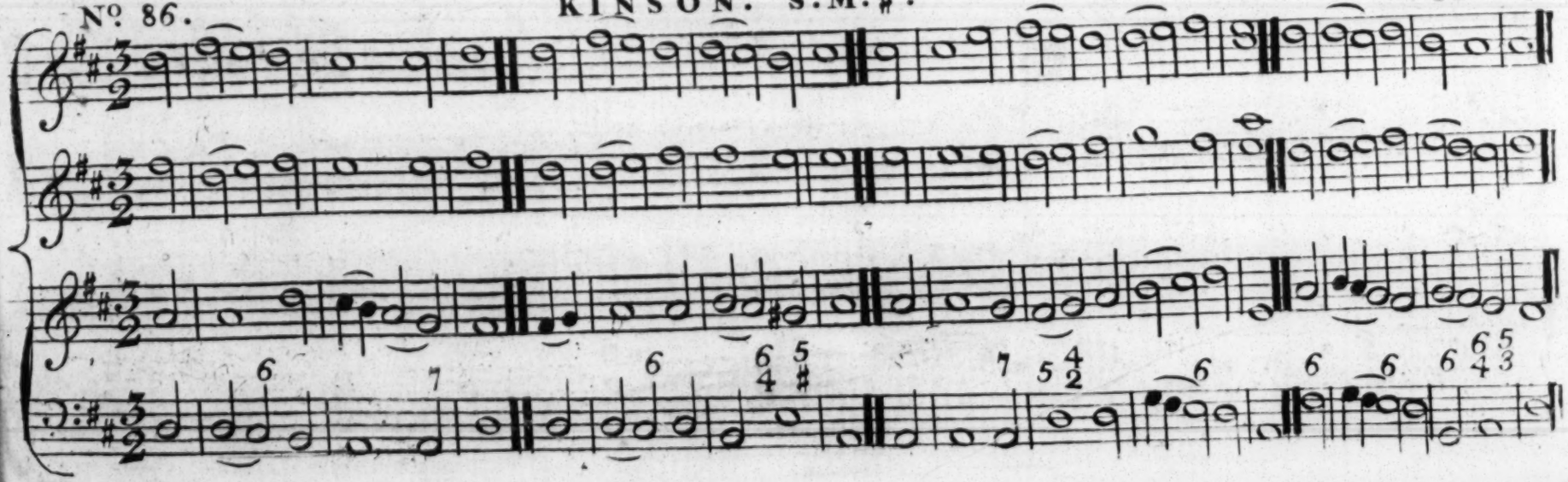
DURHAM. S.M.♯.



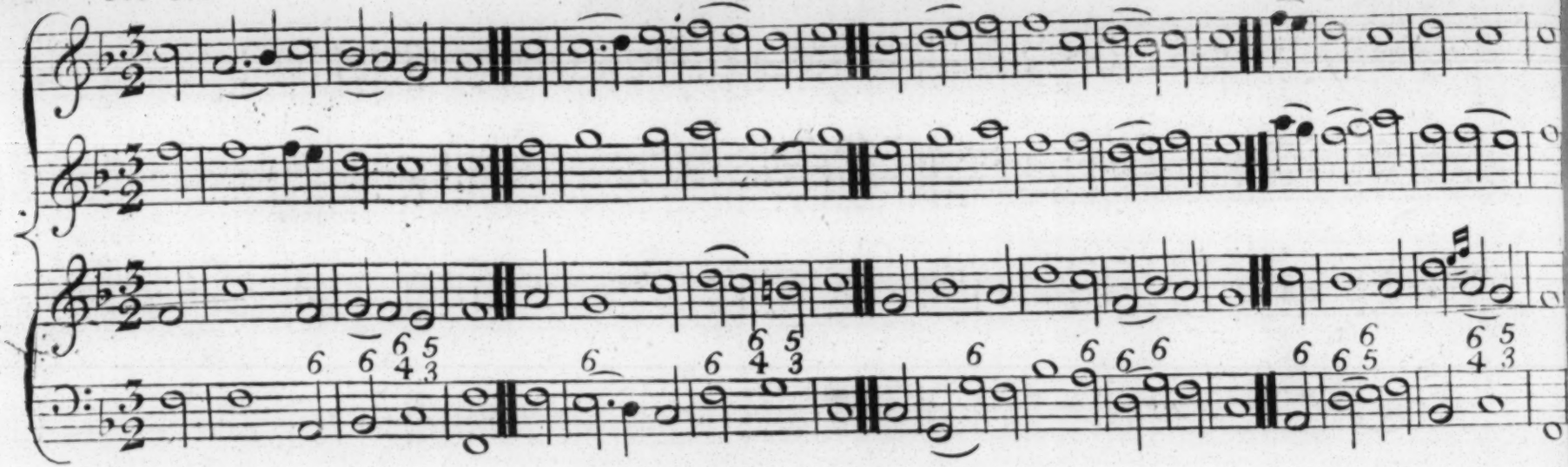
Nº 86.

KINSON. S.M.♯.

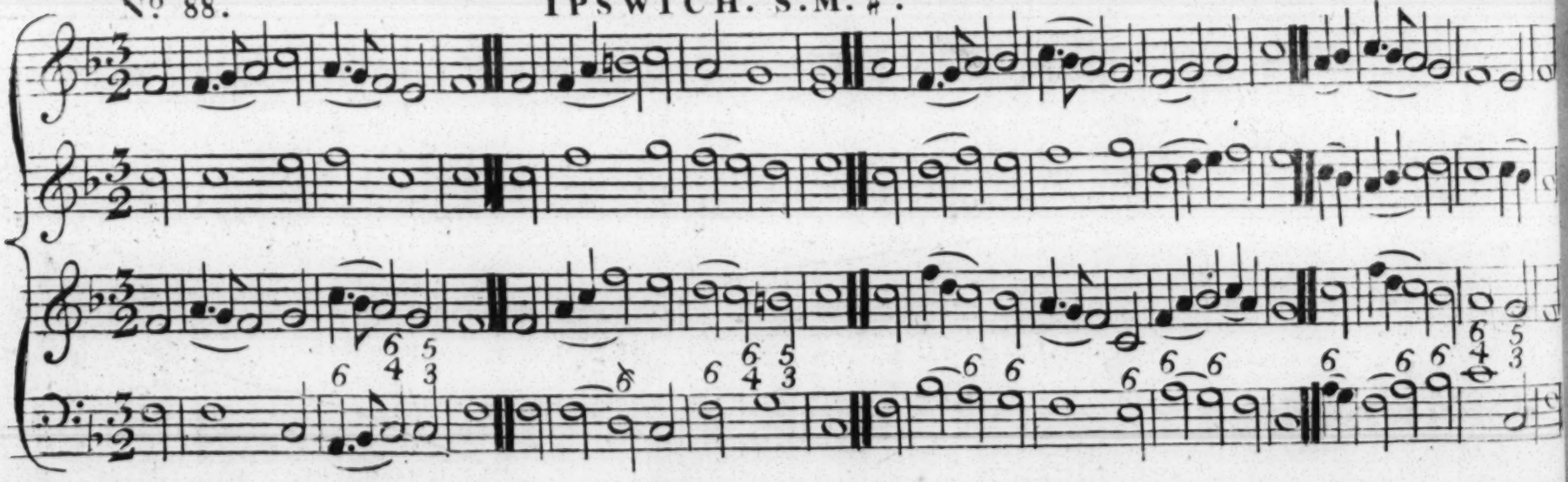
Knapps.



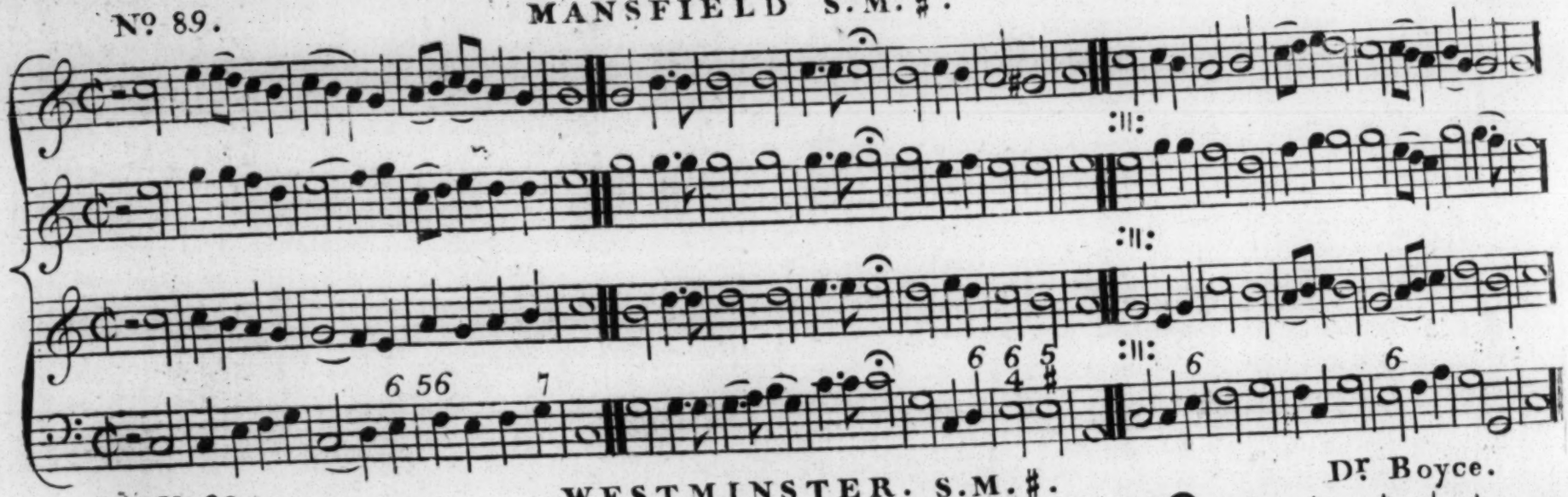
Nº 87. RIDLEY. S.M.#.



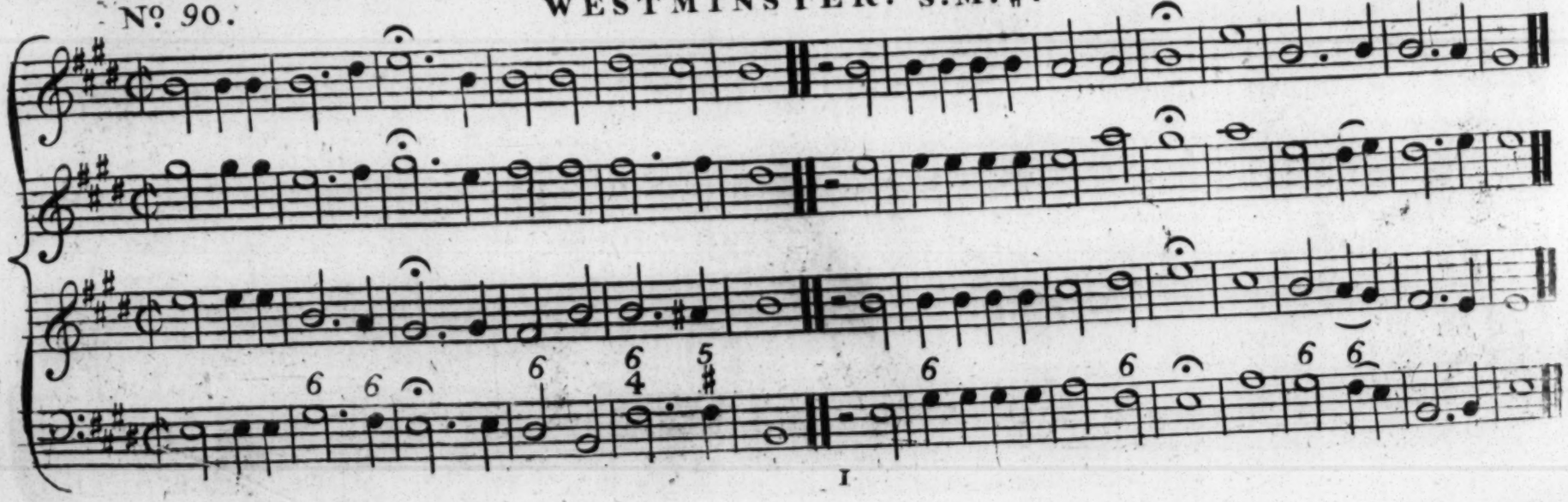
Nº 88. IPSWICH. S.M.#.



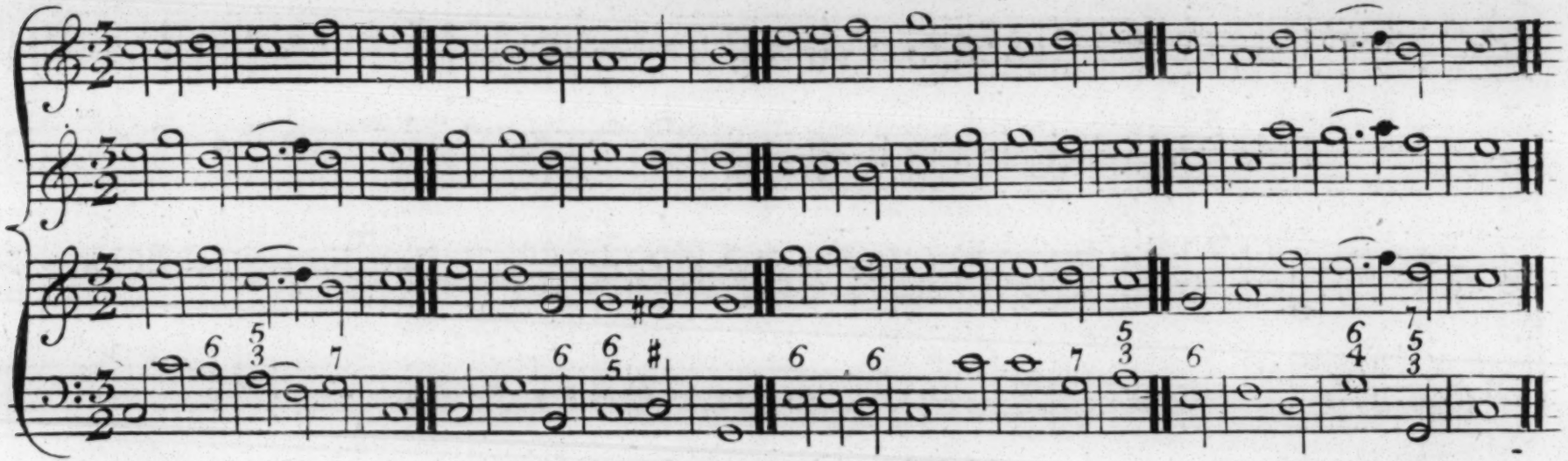
Nº 89. MANSFIELD S.M.♯.



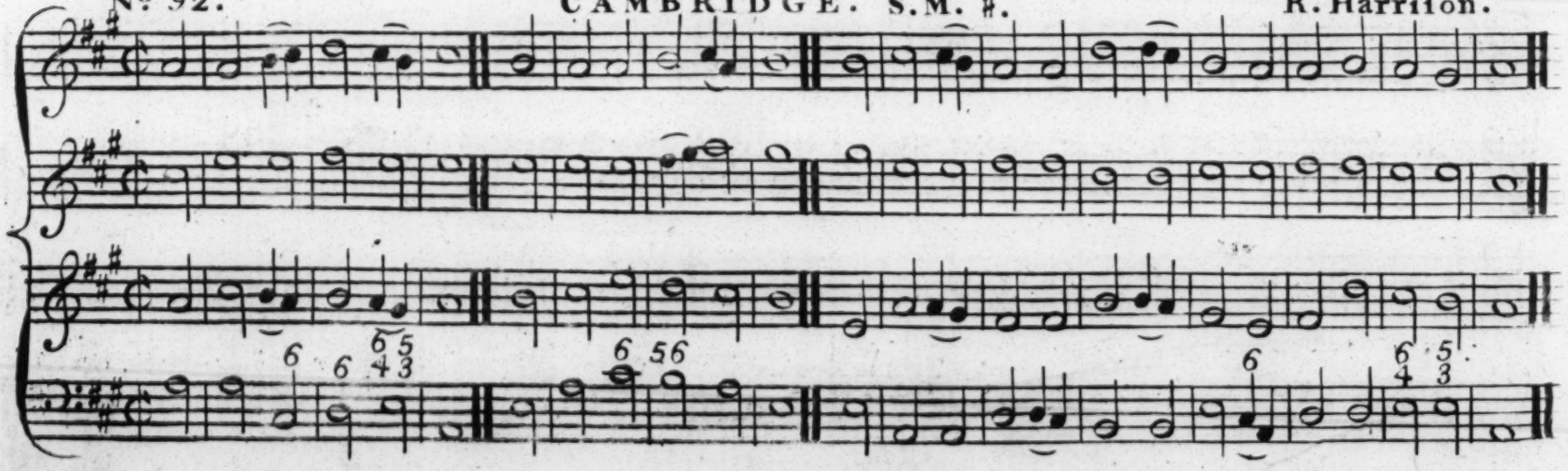
Nº 90. WESTMINSTER. S.M.♯. Dr Boyce.



Nº 91. BANKFIELD. S.M. ♯. R. Harrison.

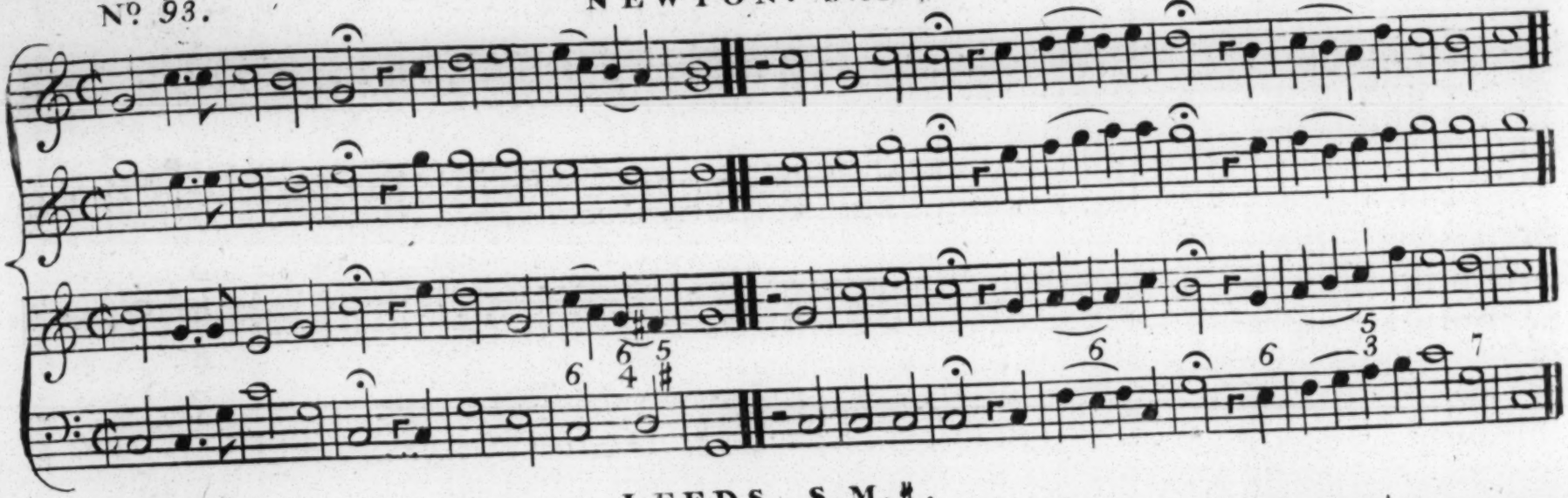


Nº 92. CAMBRIDGE. S.M. ♯. R. Harrison.



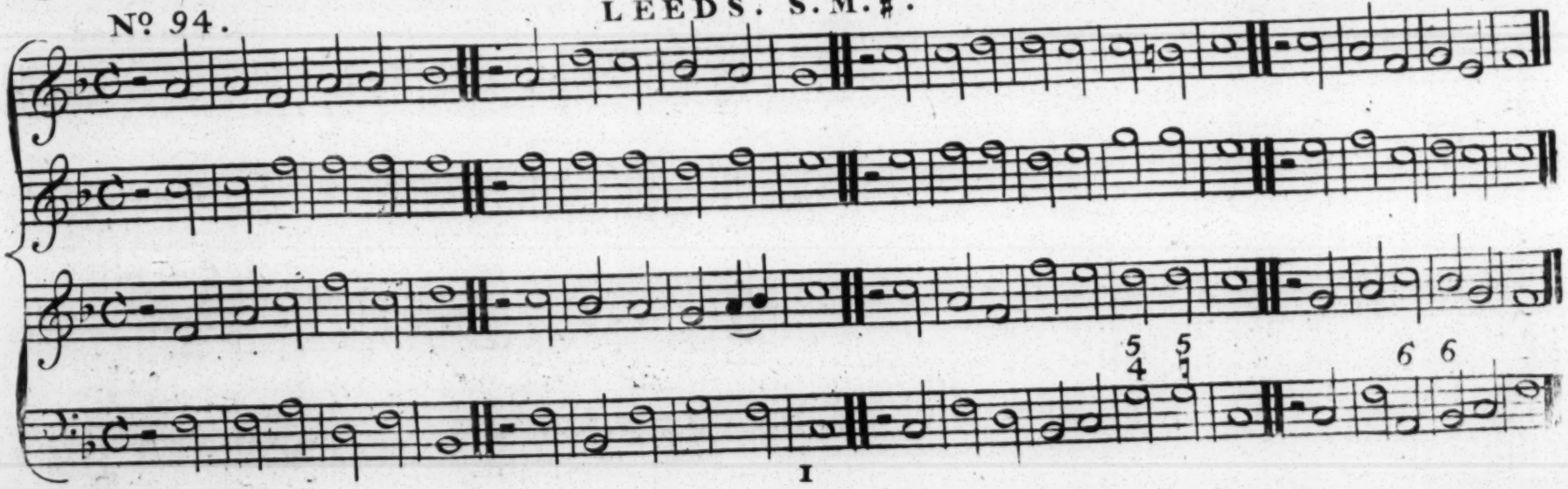
Nº 93.

NEWTON. S.M.♯.

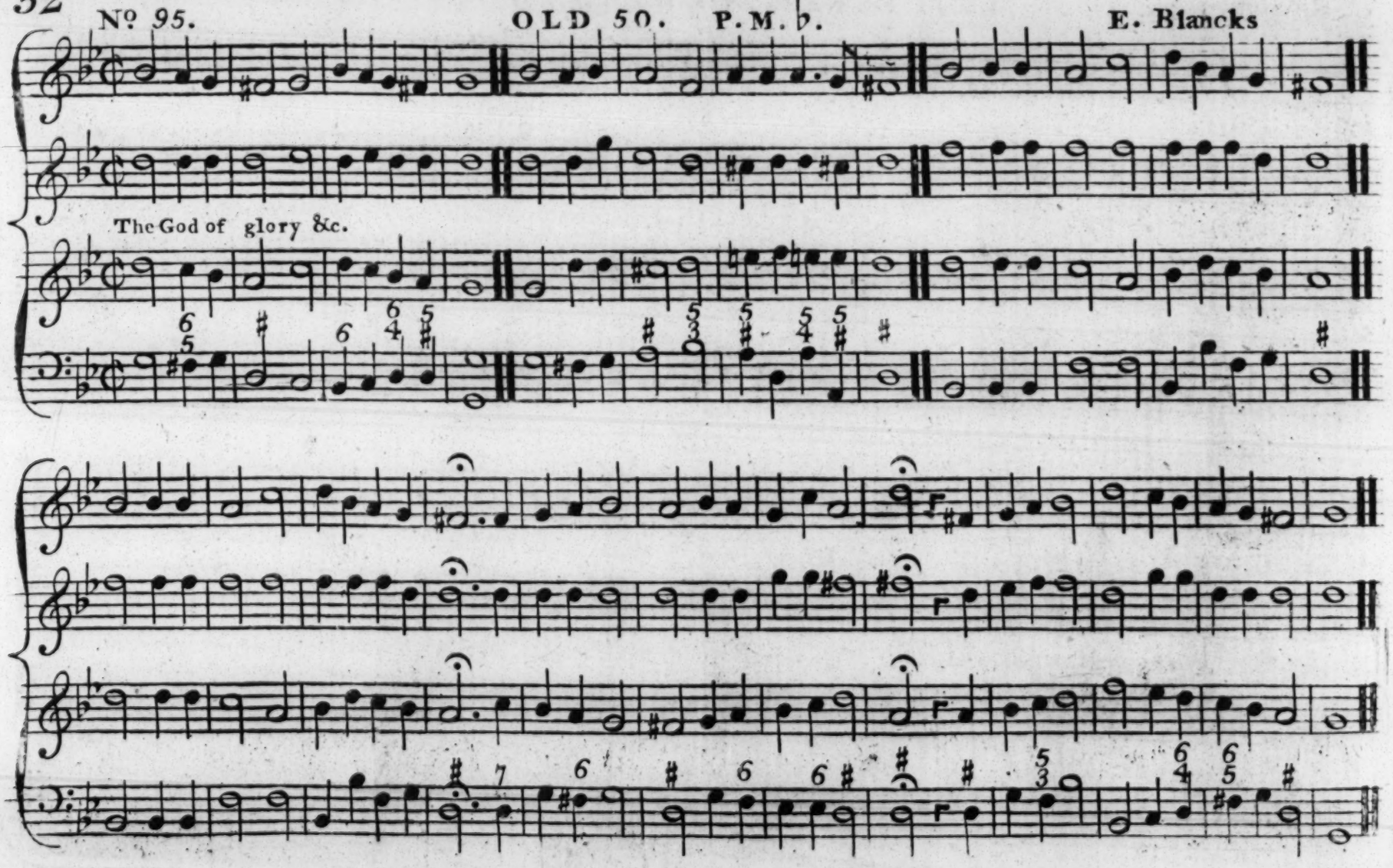


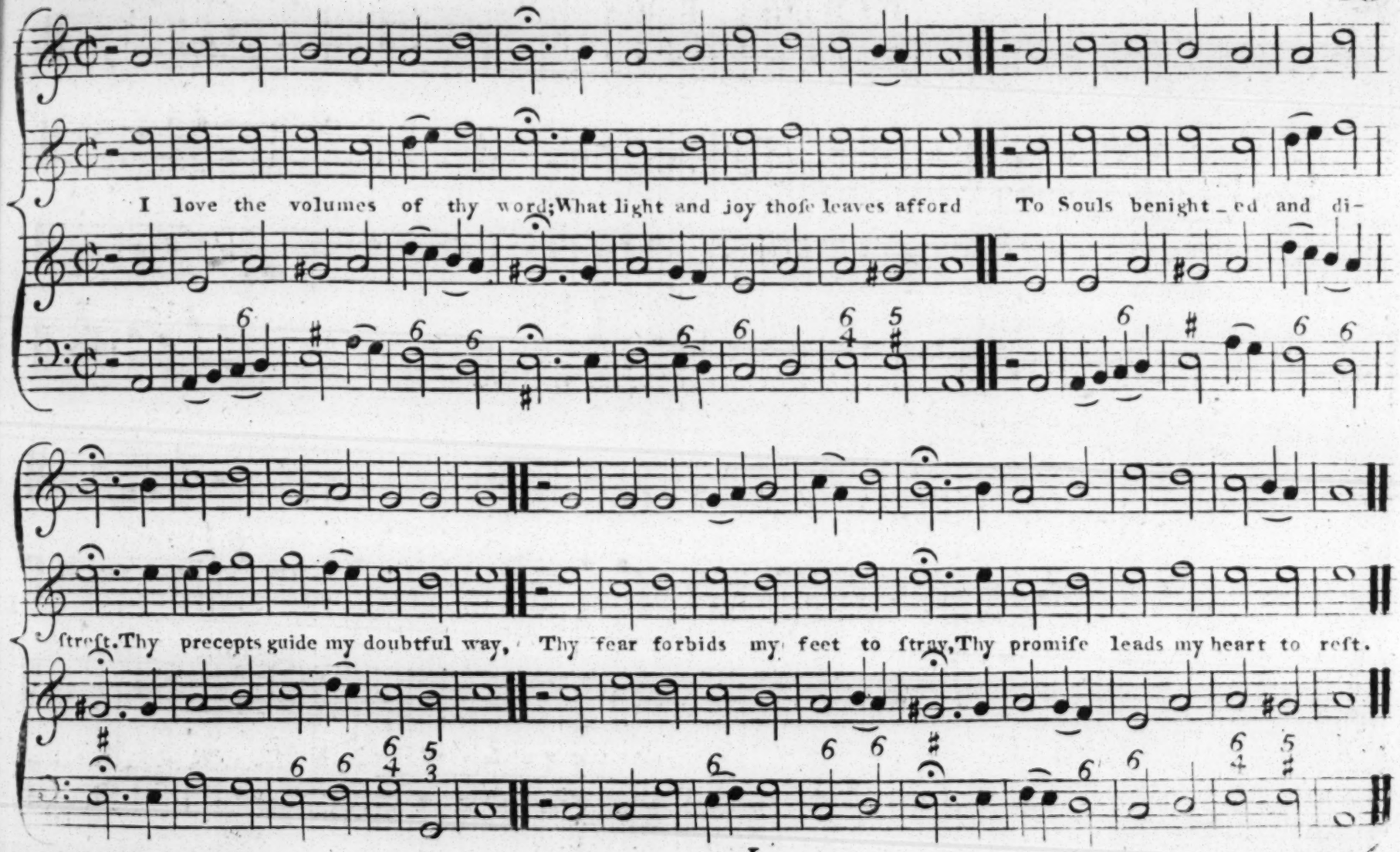
Nº 94.

LEEDS. S.M.♯.

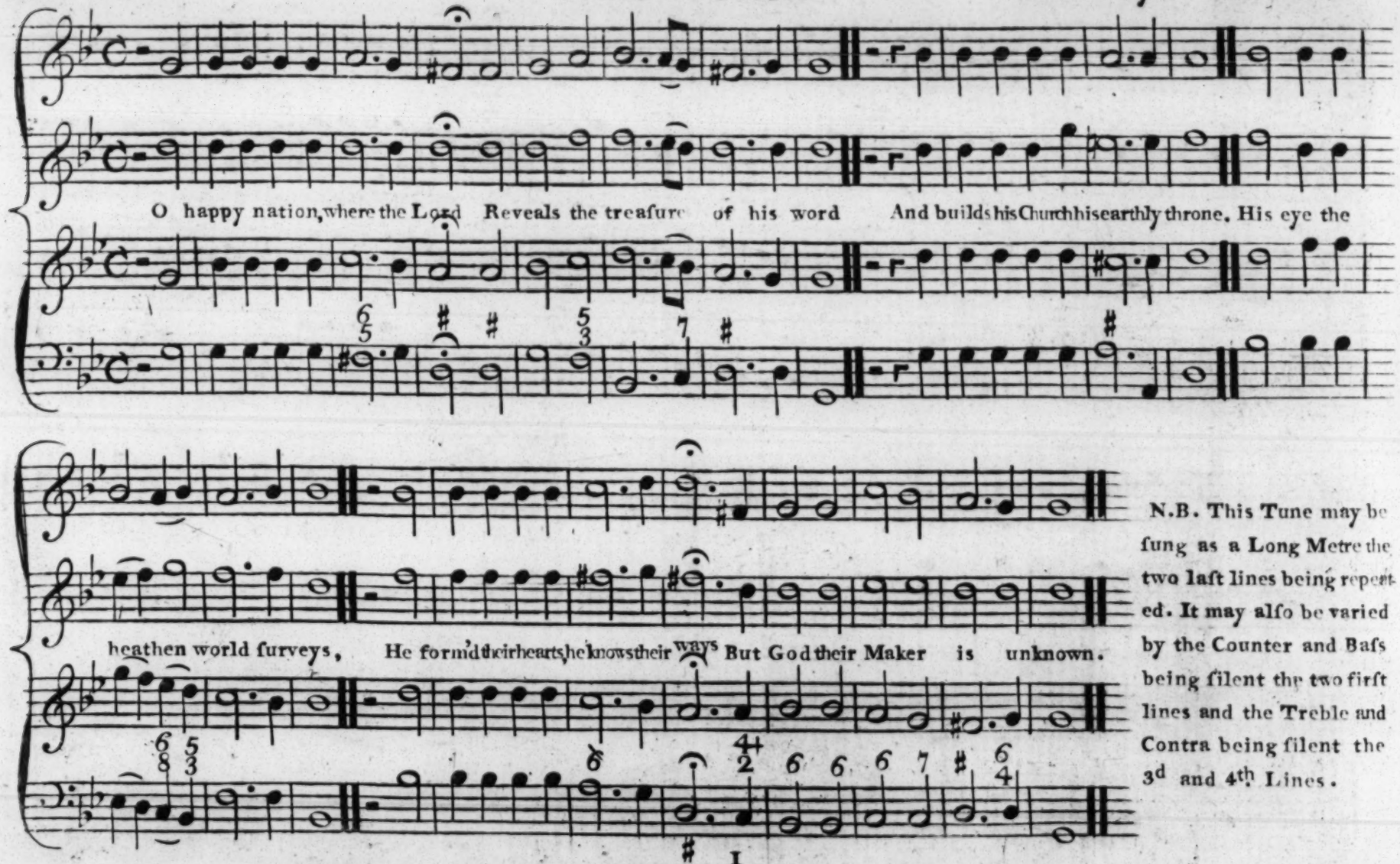


52

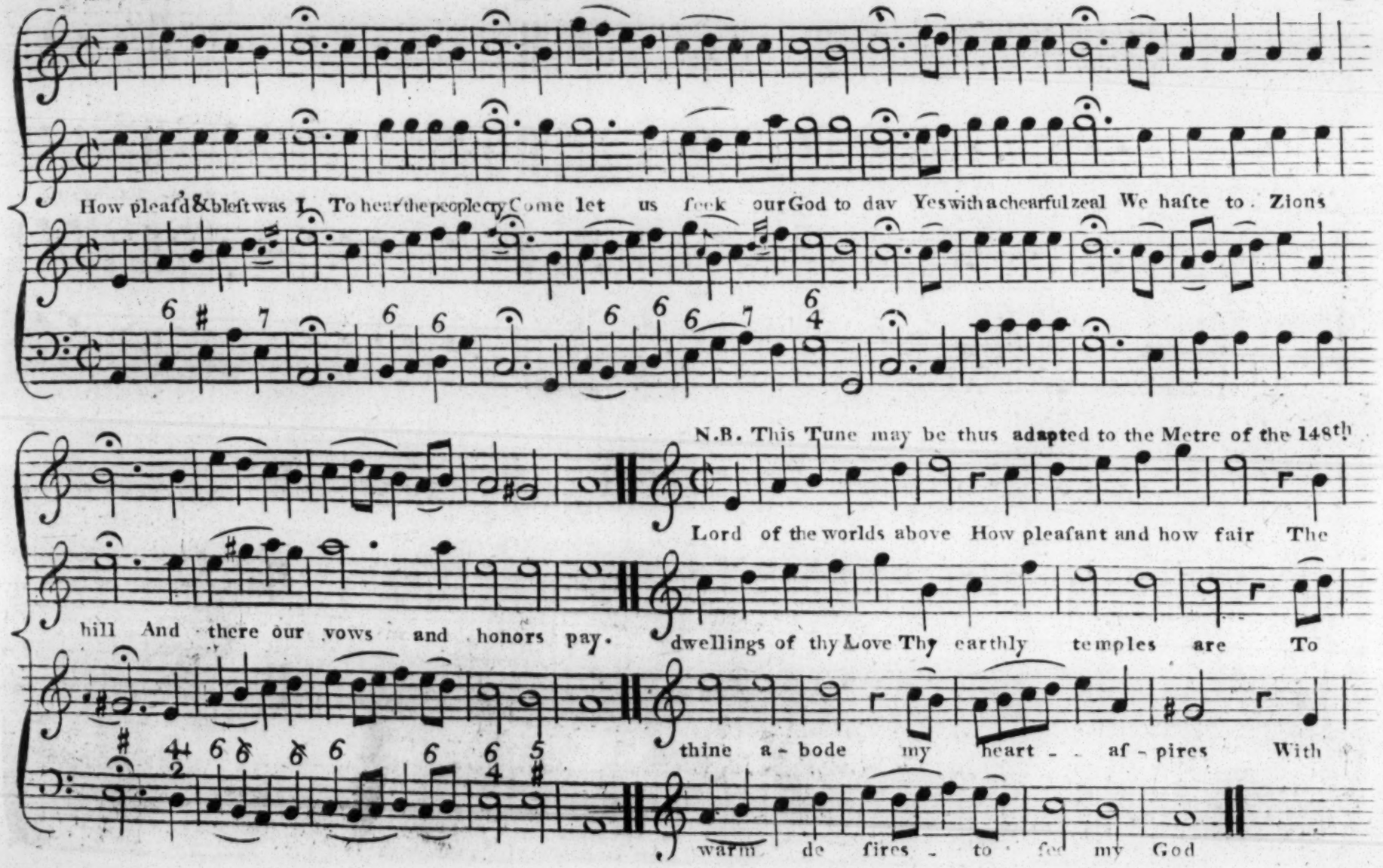


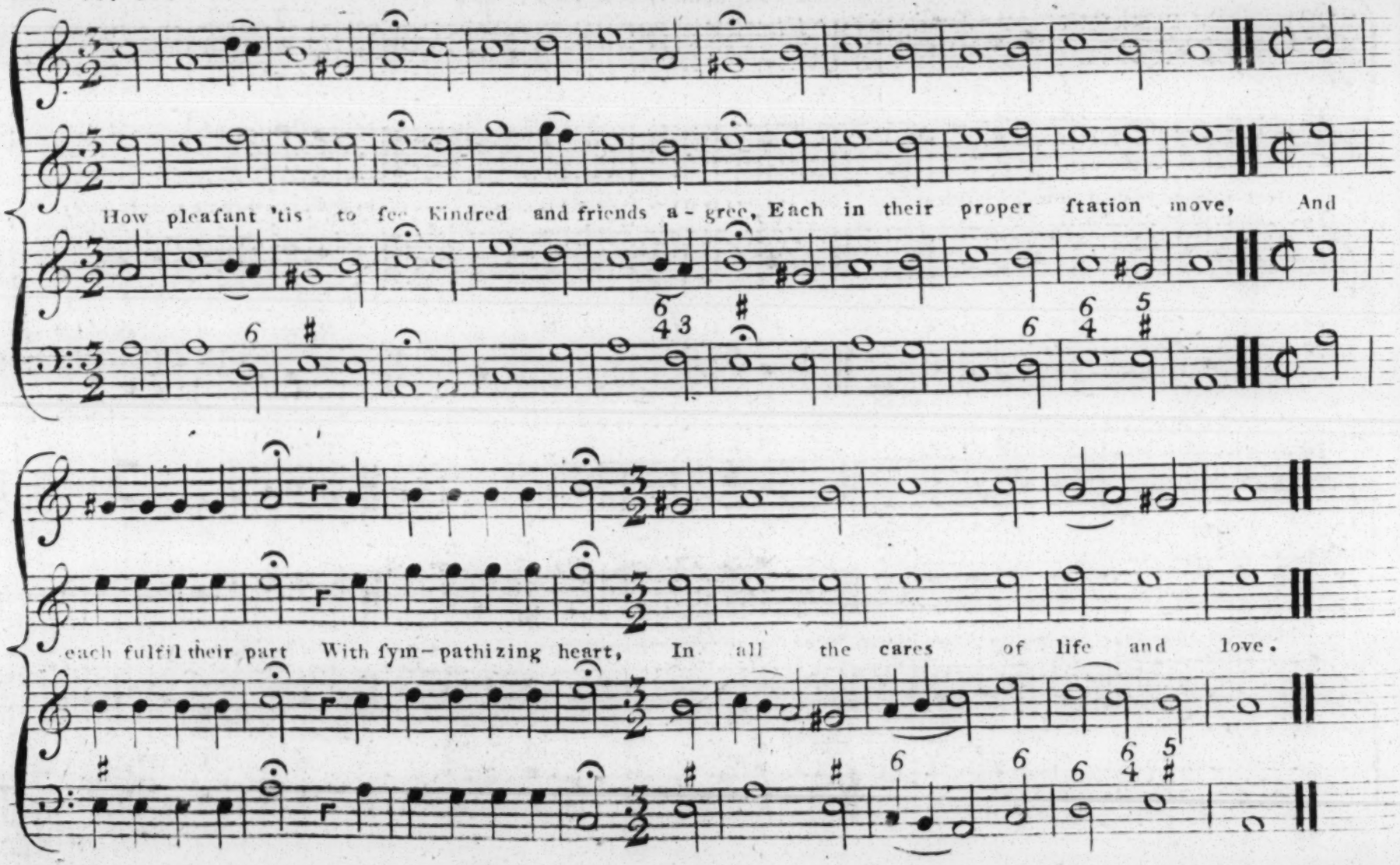

I love the volumes of thy word; What light and joy thoſe leaves afford To Souls benight_ed and di-
ſtreſt. Thy precepts guide my doubtful way, Thy fear forbids my feet to ſtray, Thy promiſe leads my heart to reſt.

Nº 97. BURY. P. M. ♭ Altered by R. Harrison.

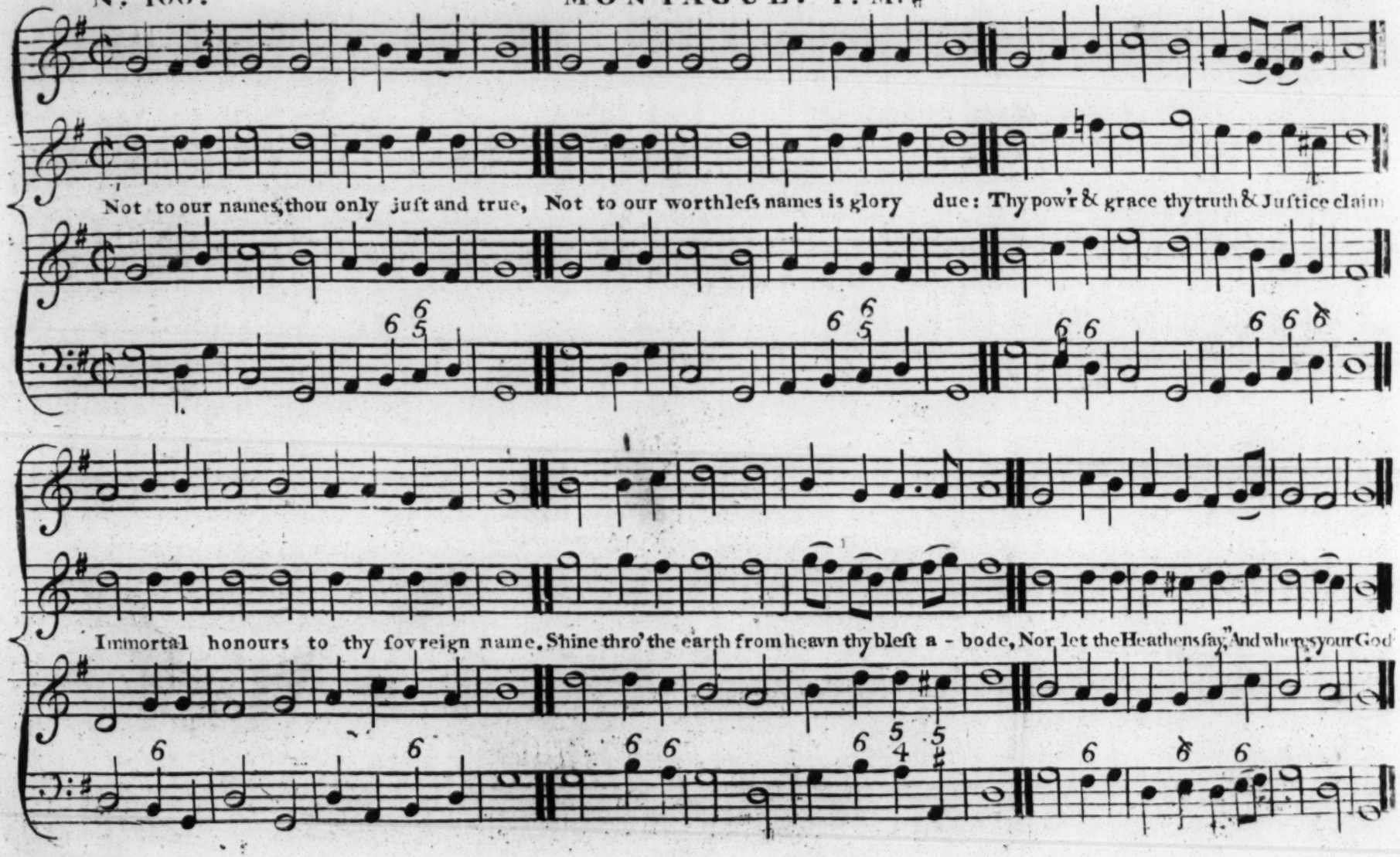


N.B. This Tune may be sung as a Long Metre the two last lines being repeated. It may also be varied by the Counter and Bass being silent the two first lines and the Treble and Contra being silent the 3d and 4th Lines.

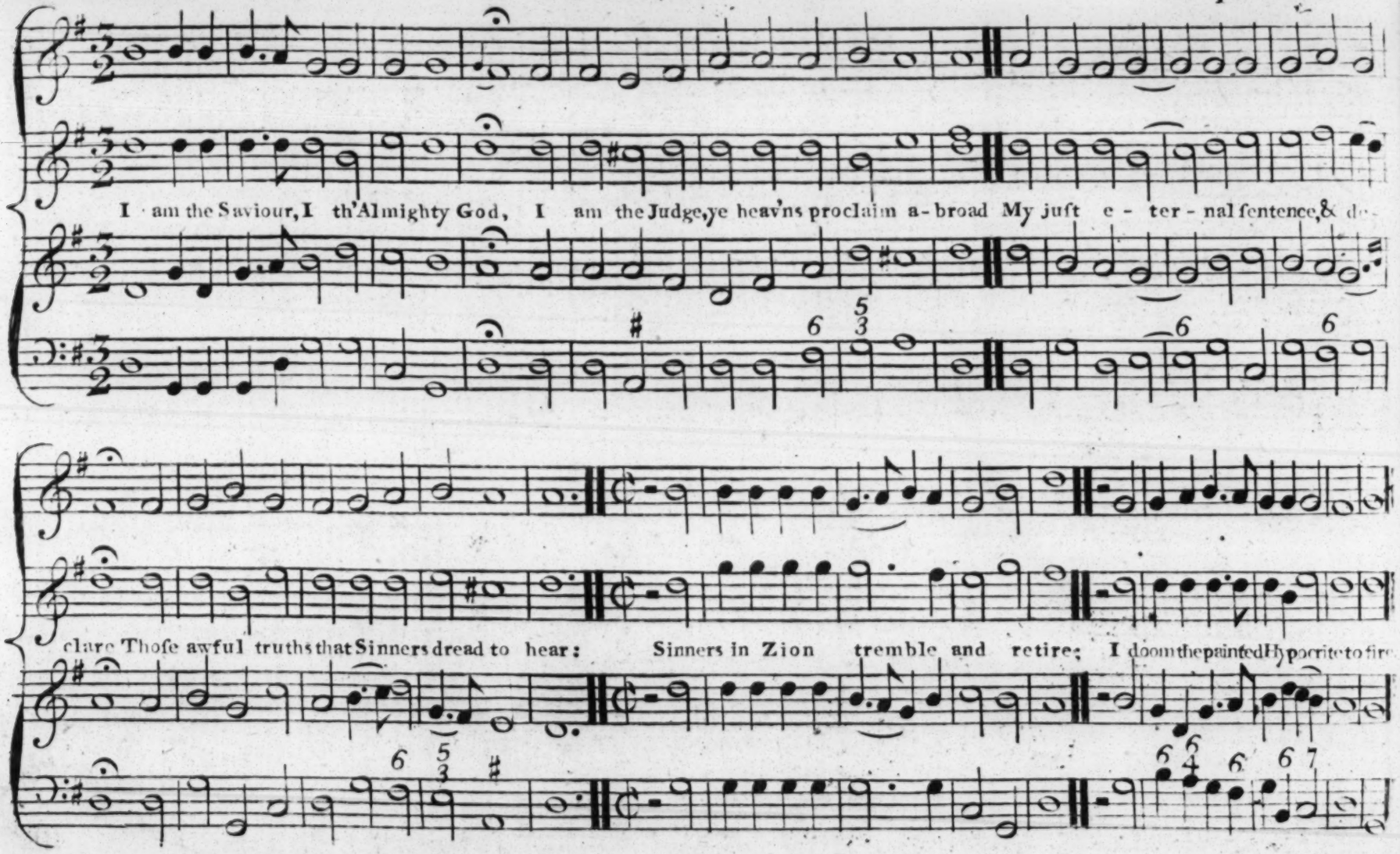

How pleas'd & bleſt was I To hear the people cry Come let us ſeek our God to day Yes with a chearful zeal We haſte to Zions
N.B. This Tune may be thus adapted to the Metre of the 148th
Lord of the worlds above How pleaſant and how fair The
hill And there our vows and honors pay.
dwellings of thy Love Thy earthly temples are To
thine a - bode my heart - - af - pires With
warm de fires - to ſee my God

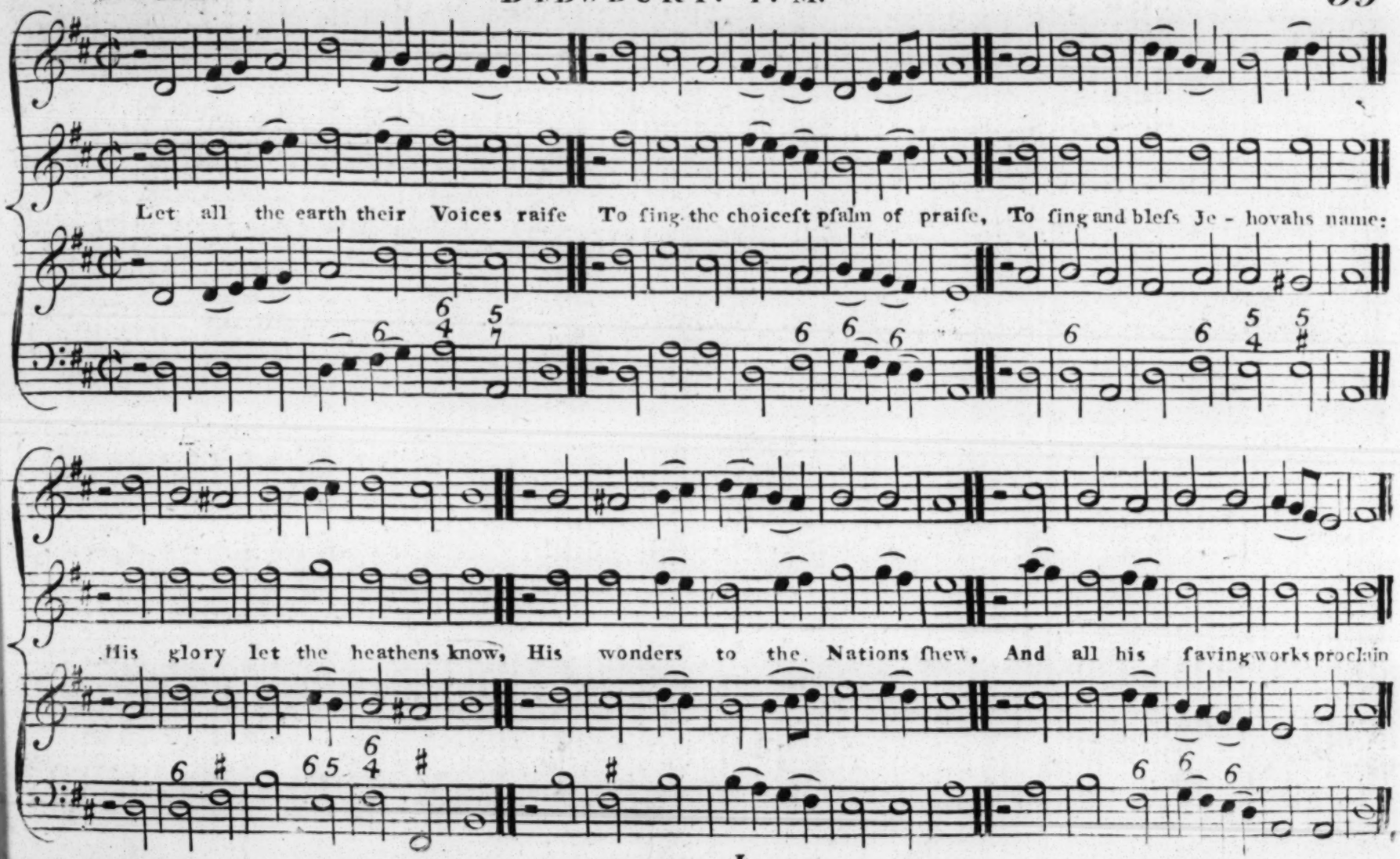

How pleafant 'tis to fee Kindred and friends a-gree, Each in their proper ftation move, And
each fulfil their part With fym-pathizing heart, In all the cares of life and love.

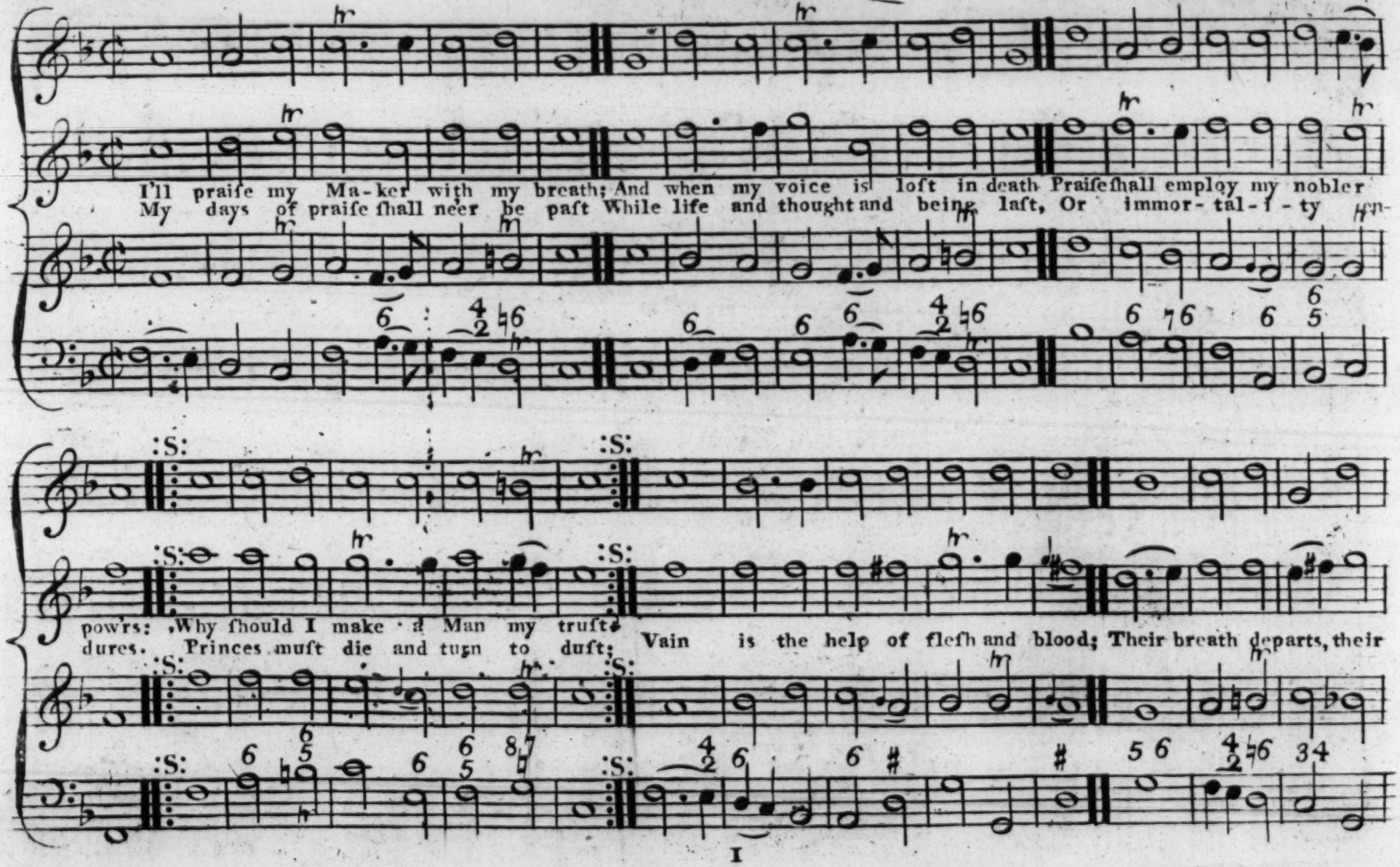
Nº 100. MONTAGUE. P. M. ♯

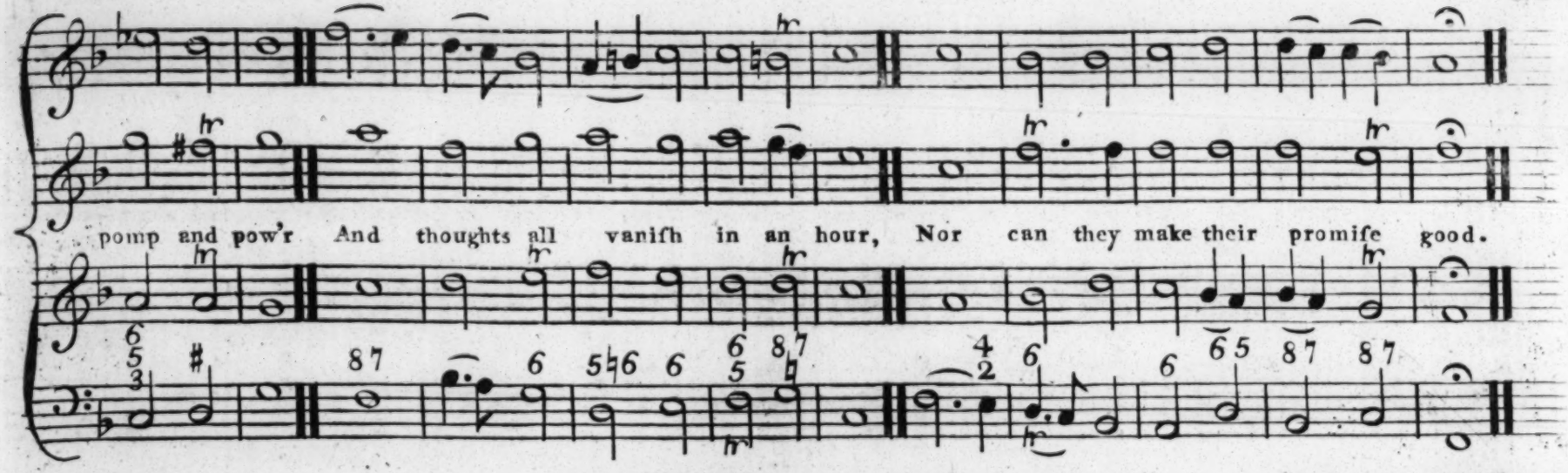


Nº 101. NEWARK. P. M.♯ Stephenson.

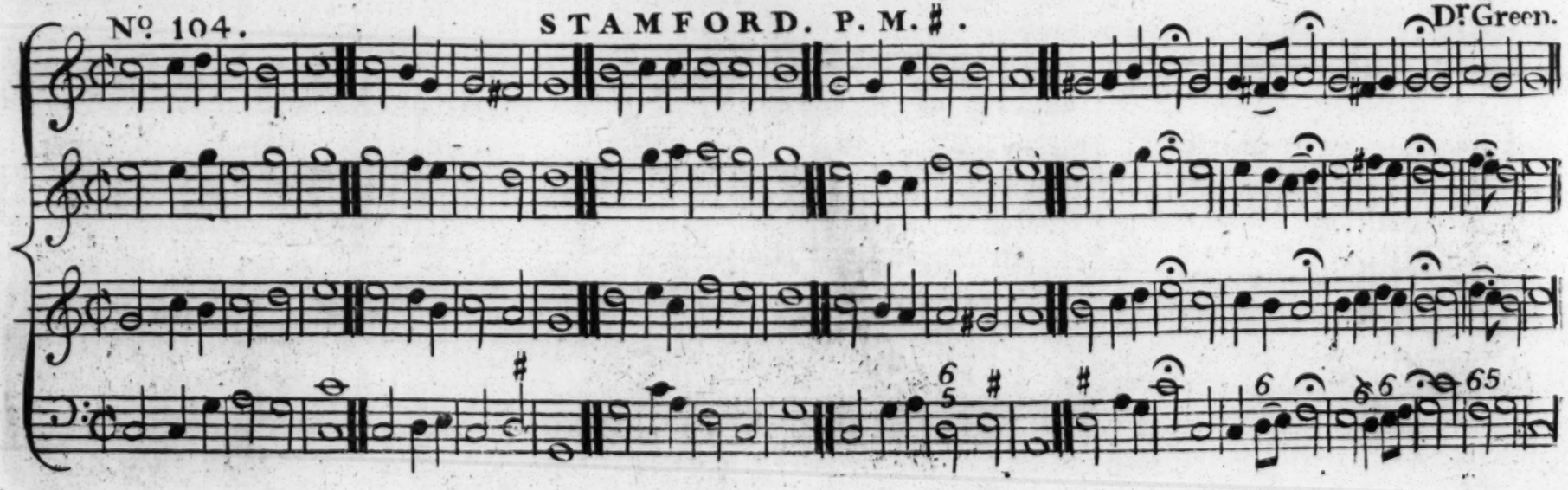



Let all the earth their Voices raiſe To ſing the choiceſt pſalm of praiſe, To ſing and bleſs Je - hovahs name:
His glory let the heathens know, His wonders to the Nations ſhew, And all his ſaving works proclain

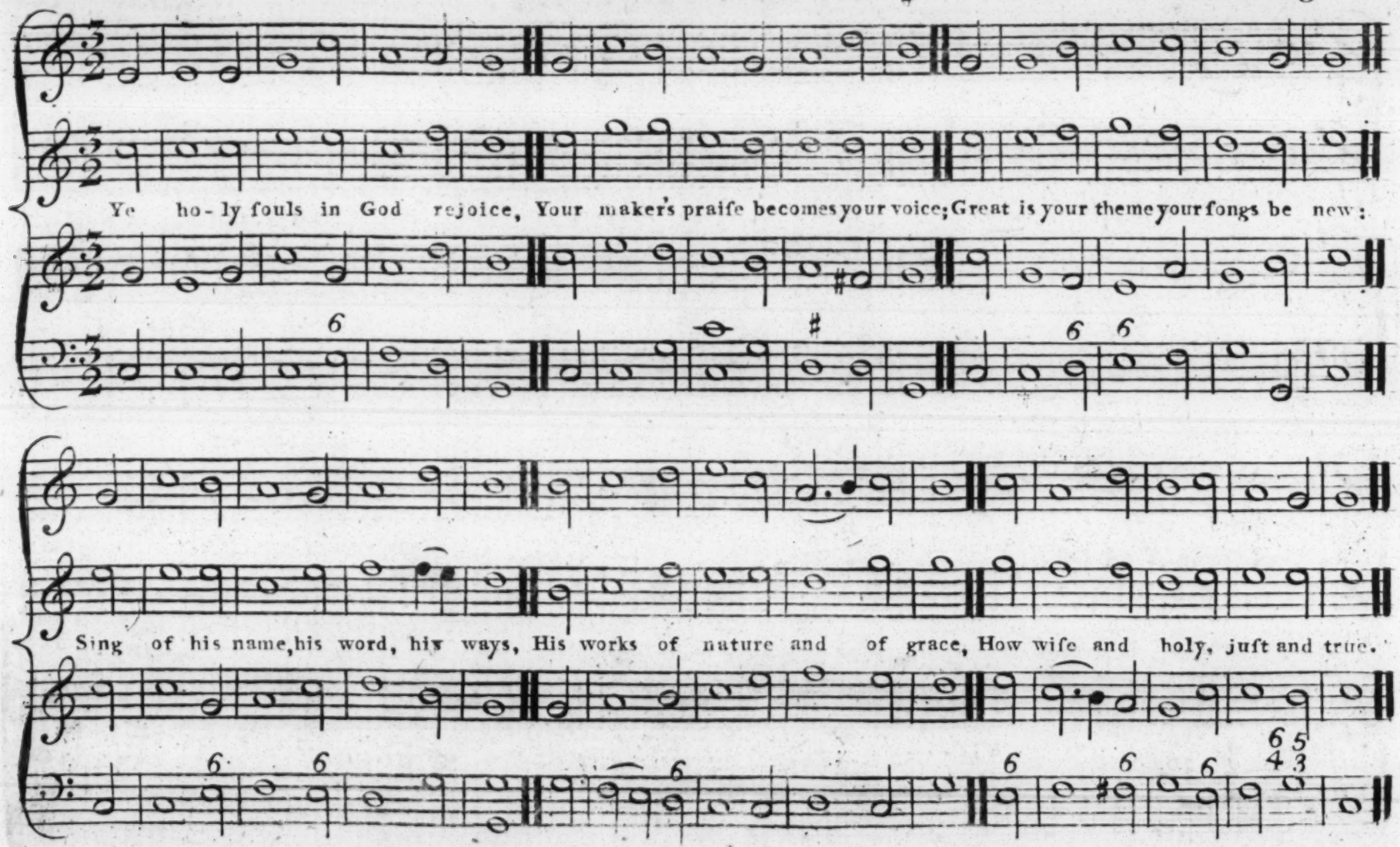

I'll praiſe my Ma-ker with my breath; And when my voice is loſt in death Praiſe ſhall employ my nobler
My days of praiſe ſhall neer be paſt While life and thought and being laſt, Or immor-tal-i-ty
powrs: Why ſhould I make a Man my truſt
dures. Princes muſt die and turn to duſt; Vain is the help of fleſh and blood; Their breath departs, their

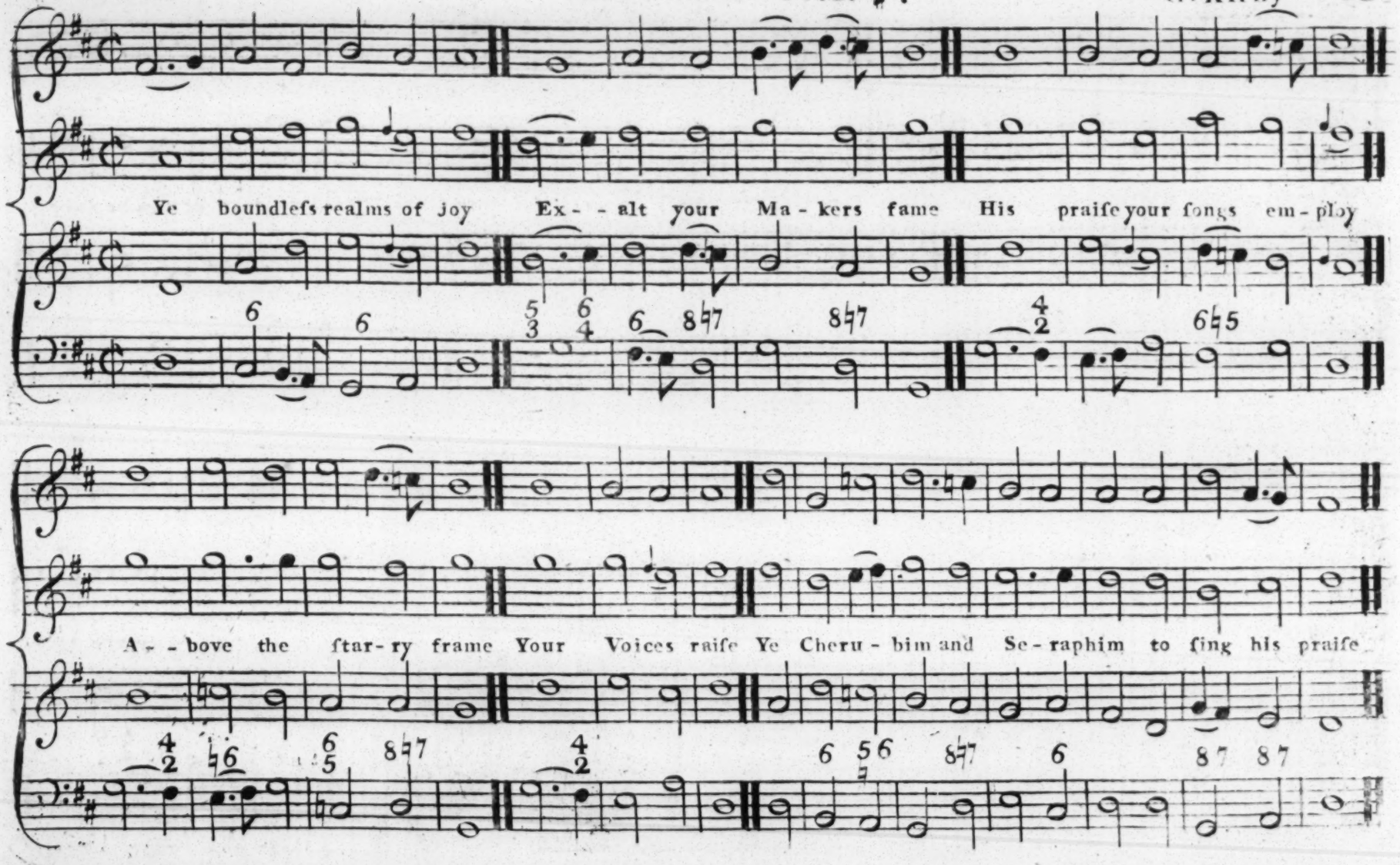


No. 104. STAMFORD. P. M. ♯. Dr. Green.

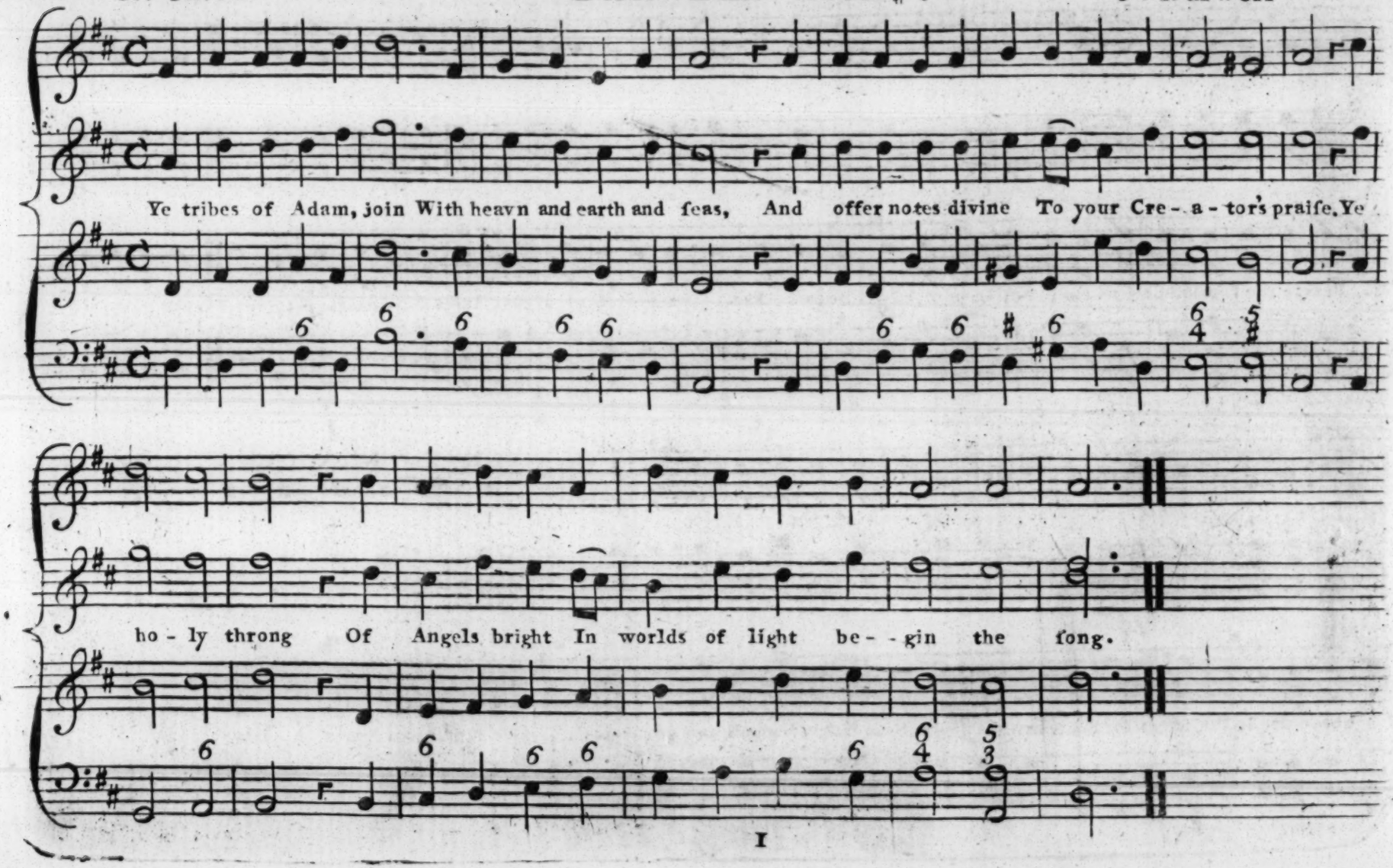


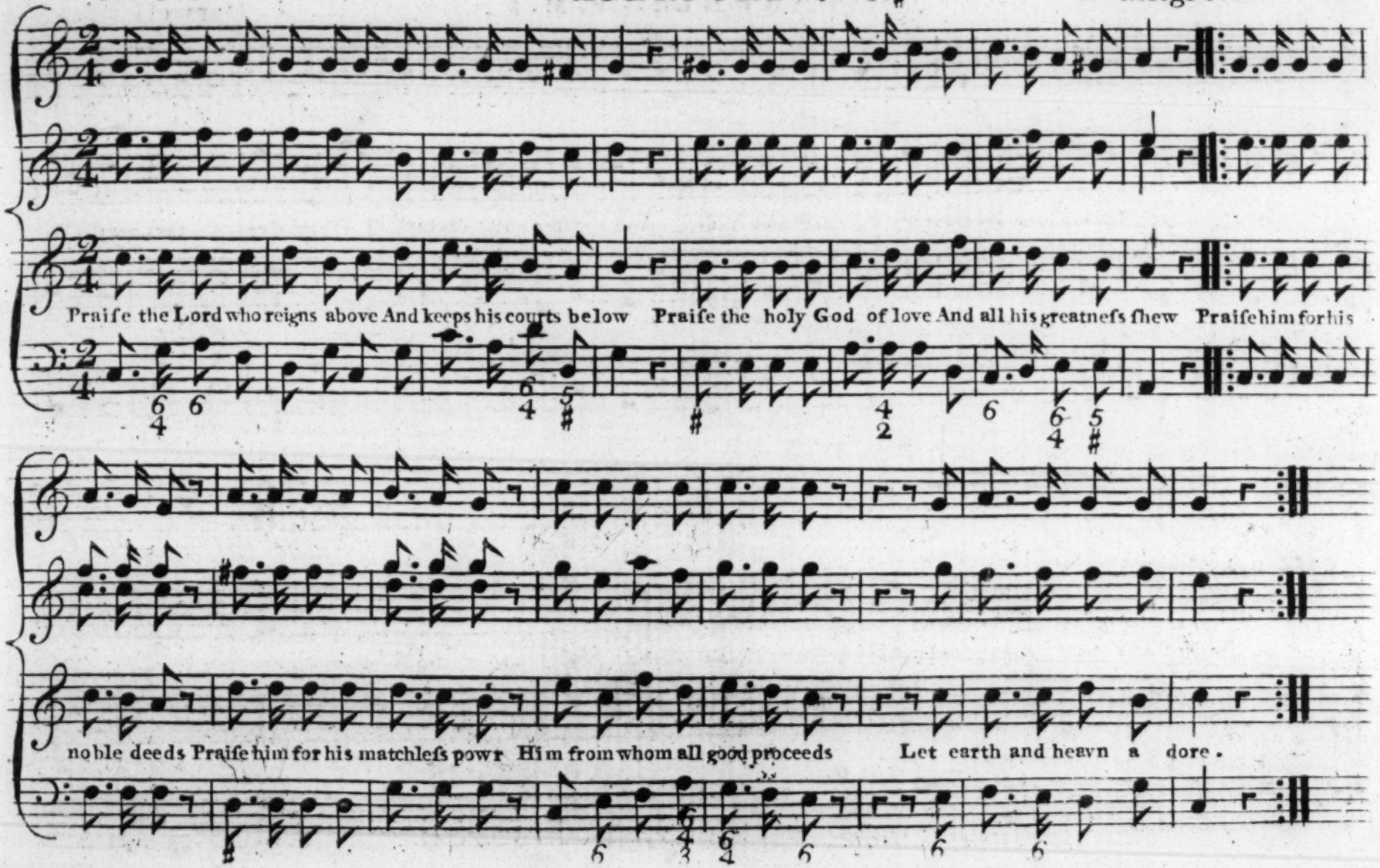
Nº 105. St HELLEN'S. P. M. ♯. Mr Jennings.



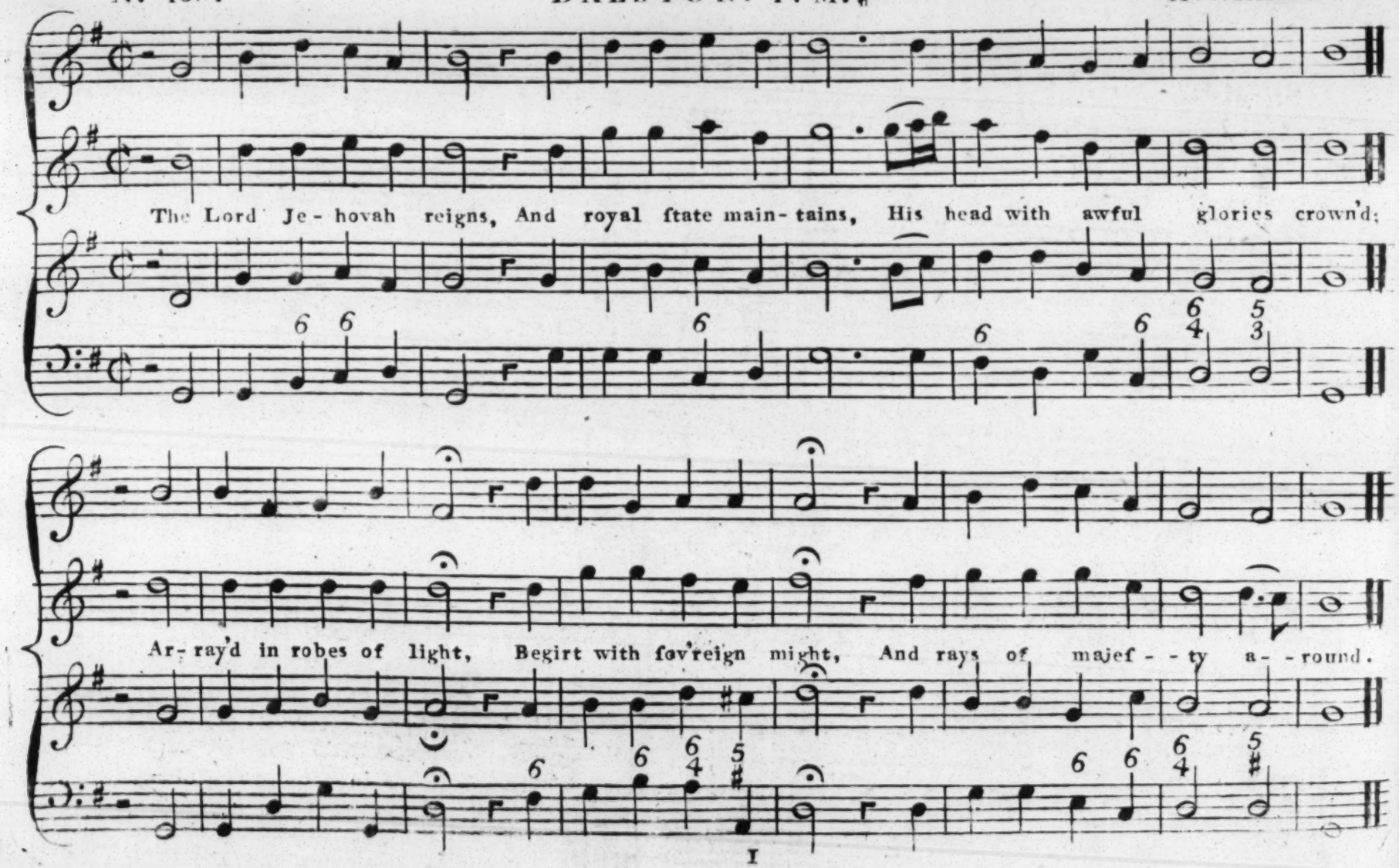

Ye boundleſs realms of joy Ex- - alt your Ma - kers fame His praiſe your ſongs em - ploy
A - - bove the ſtar - ry frame Your Voices raiſe Ye Cheru - bim and Se - raphim to ſing his praiſe

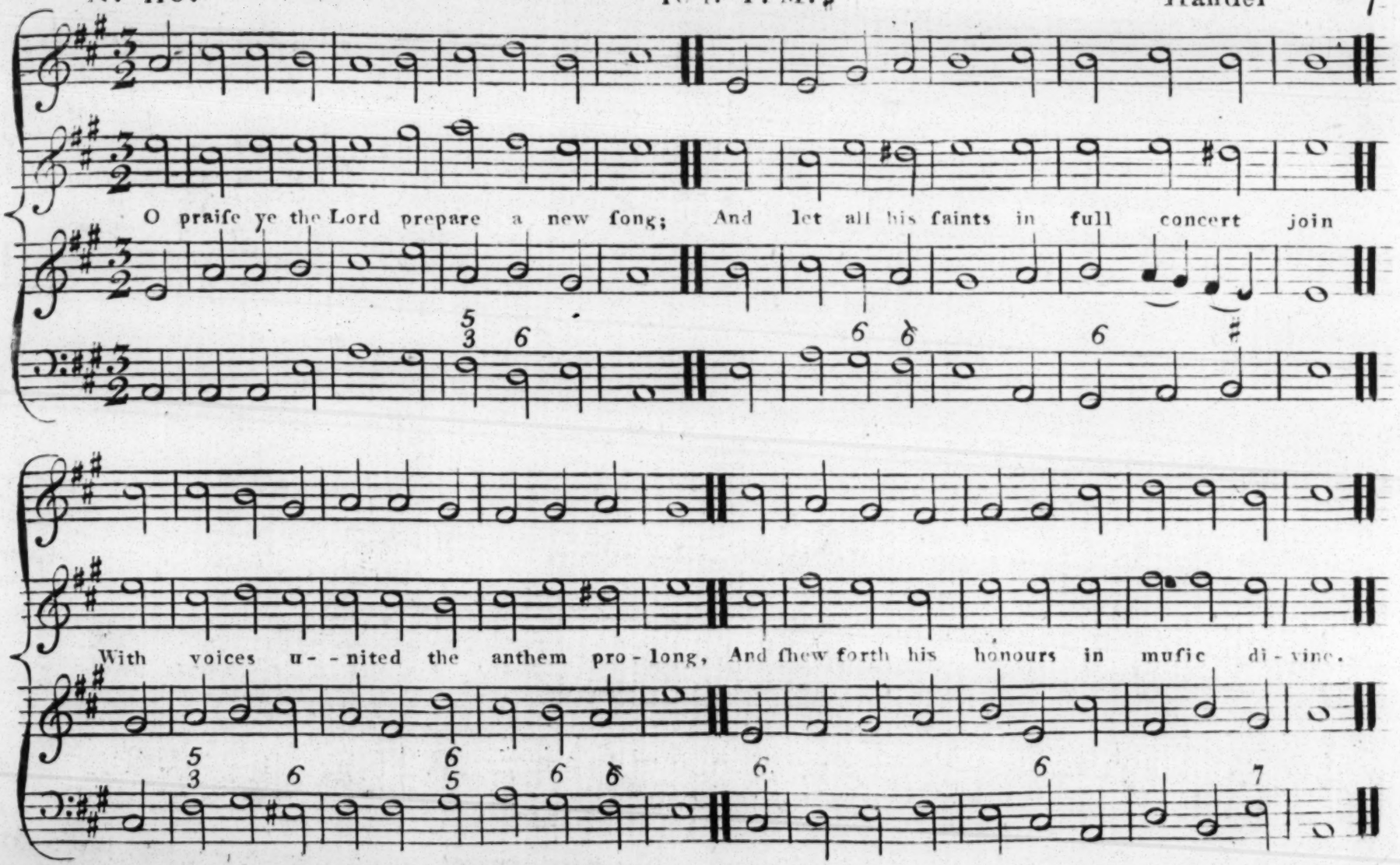
Nº 107. DARWELL. P.M.♯. J. Darwell



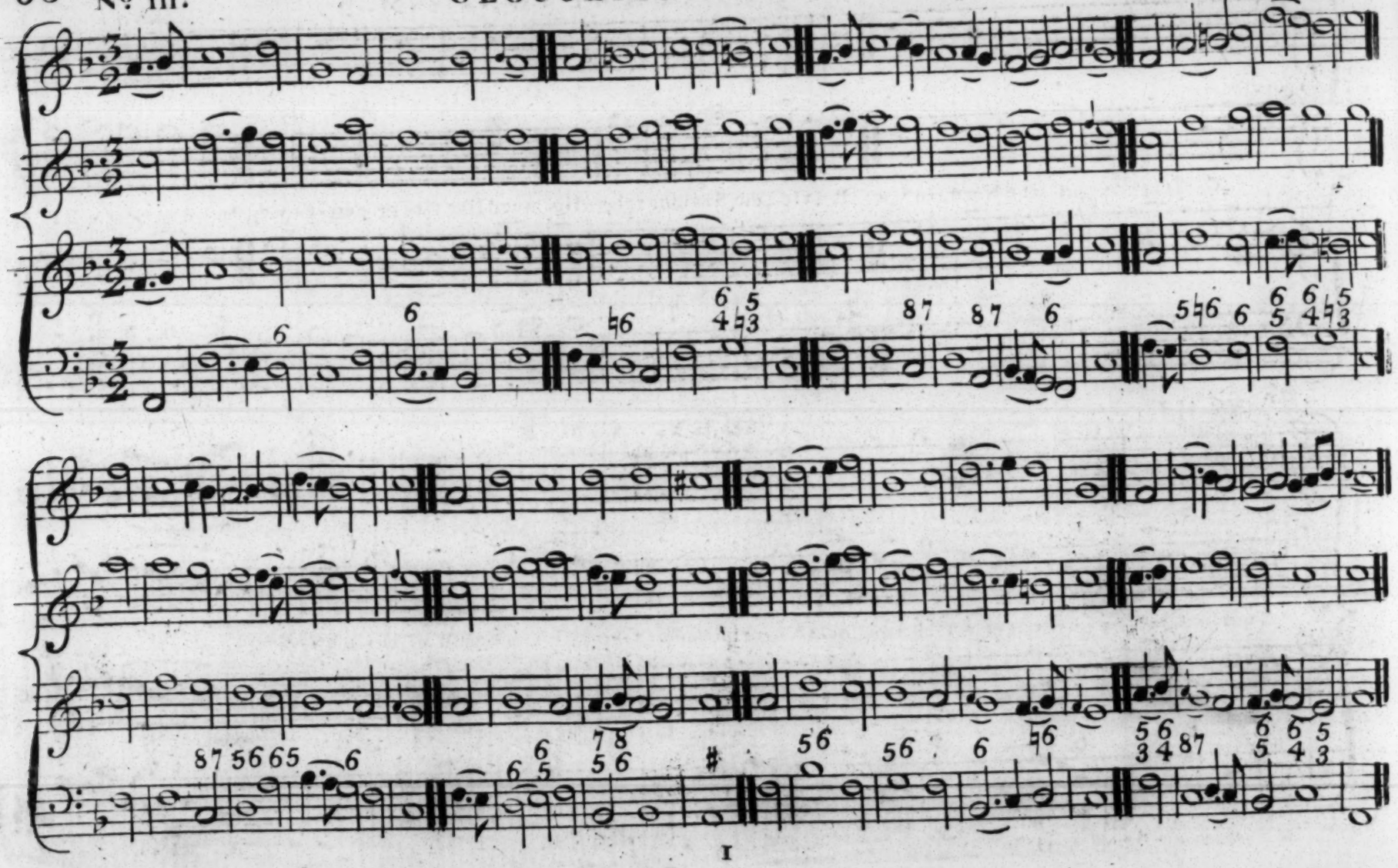

Praiſe the Lord who reigns above And keeps his courts below Praiſe the holy God of love And all his greatneſs ſhew Praiſe him for his
noble deeds Praiſe him for his matchleſs powr Him from whom all good proceeds Let earth and heavn a dore.

Nº 109. DALSTON. P. M.♯ A. Williams

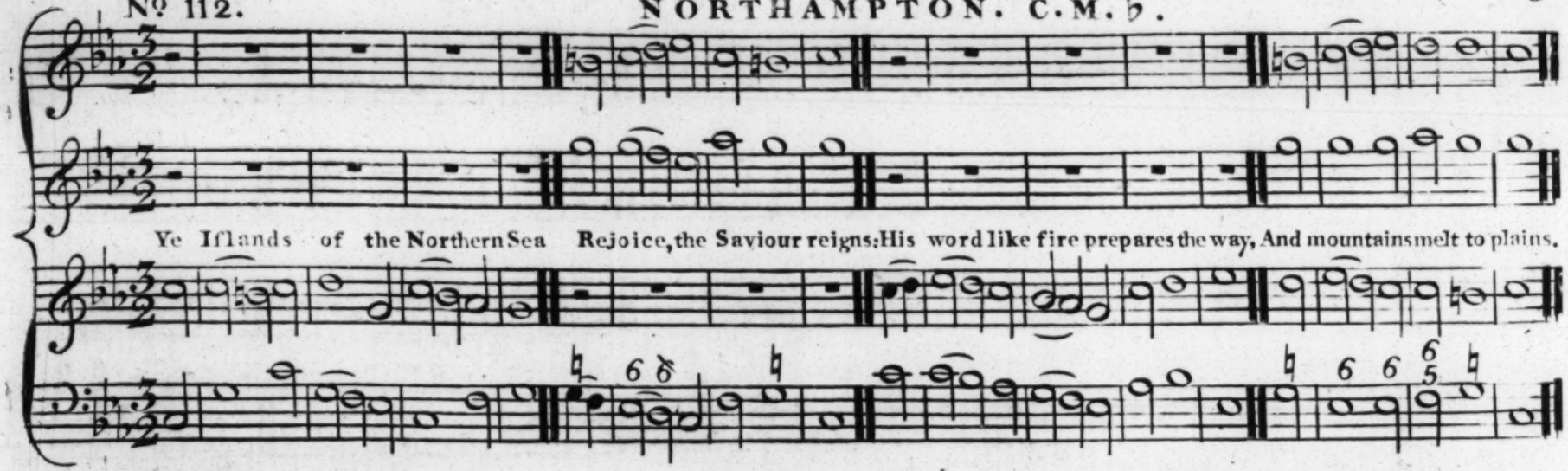



O praiſe ye the Lord prepare a new ſong; And let all his ſaints in full concert join
With voices u- - nited the anthem pro- long, And ſhew forth his honours in muſic di- vine.

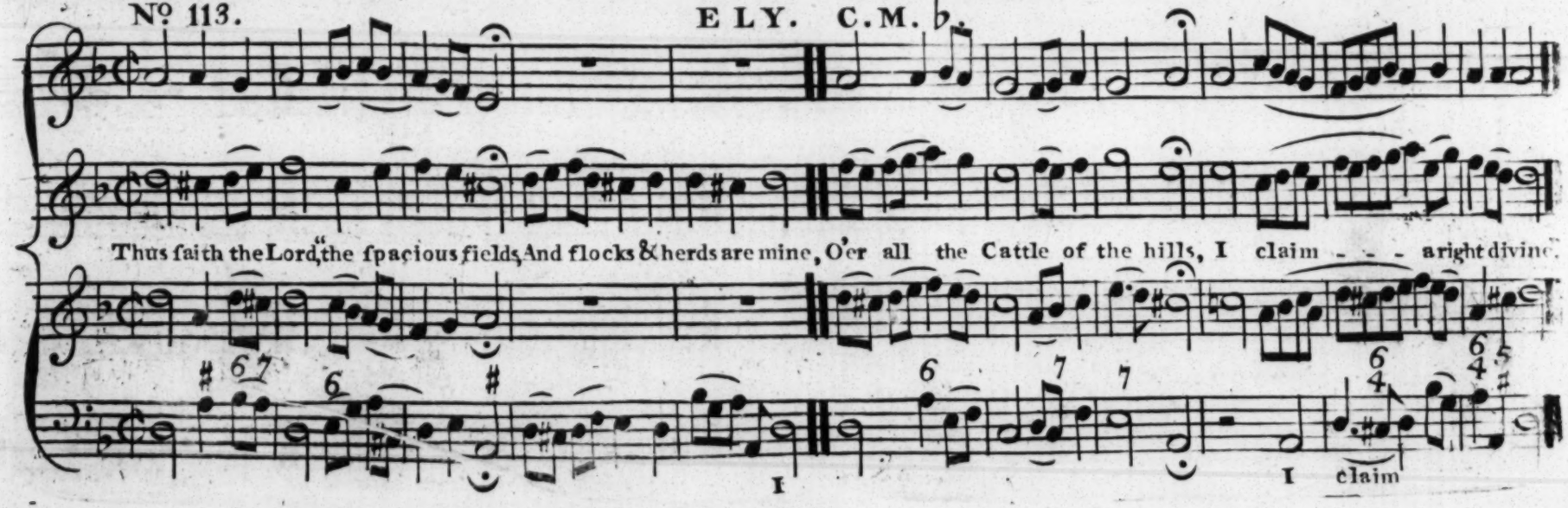
Nº 111. GLOUCESTER or the 81st P. M.# Richd Allison.



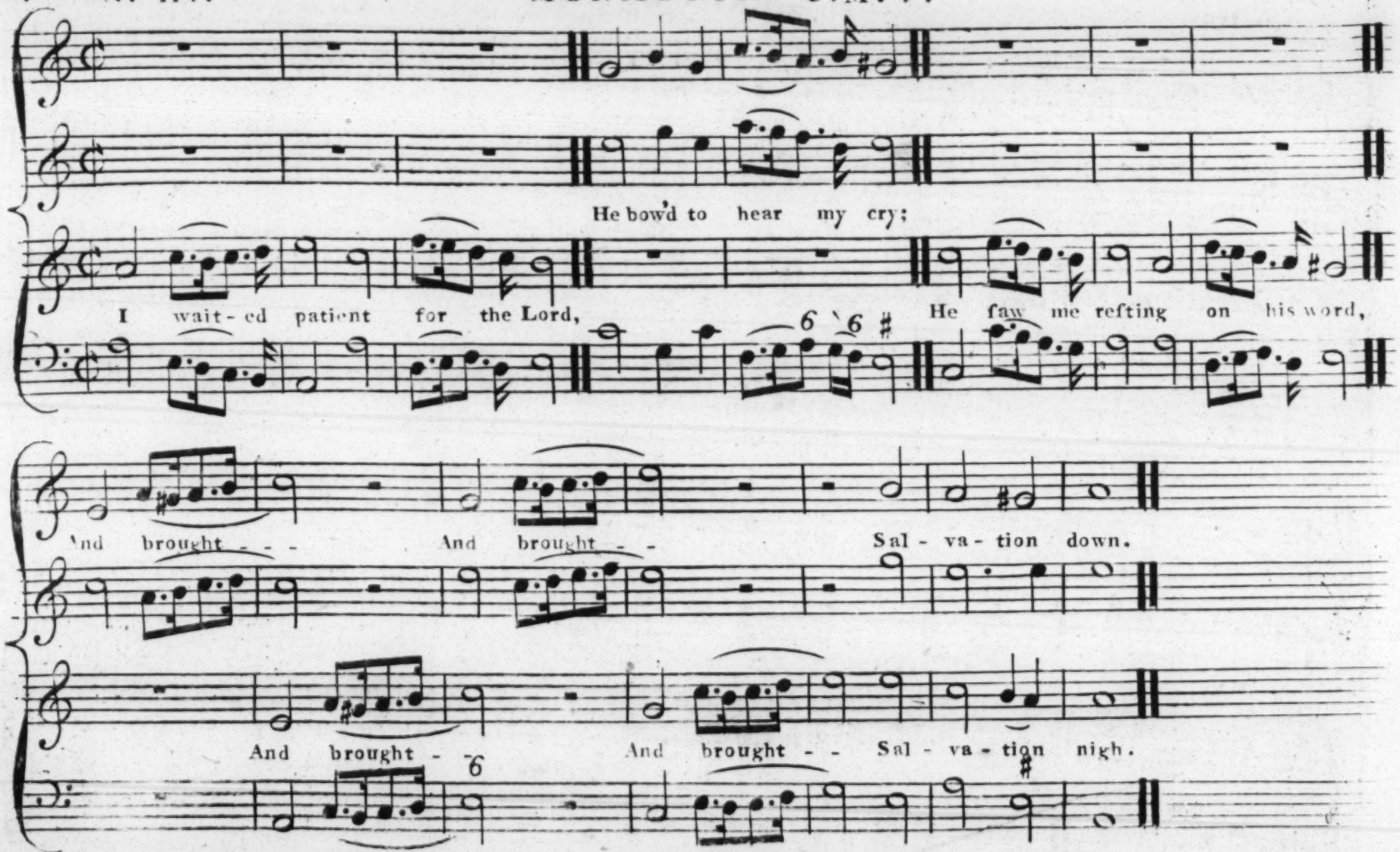
No. 112. NORTHAMPTON. C.M.♭.



No. 113. ELY. C.M.♭.

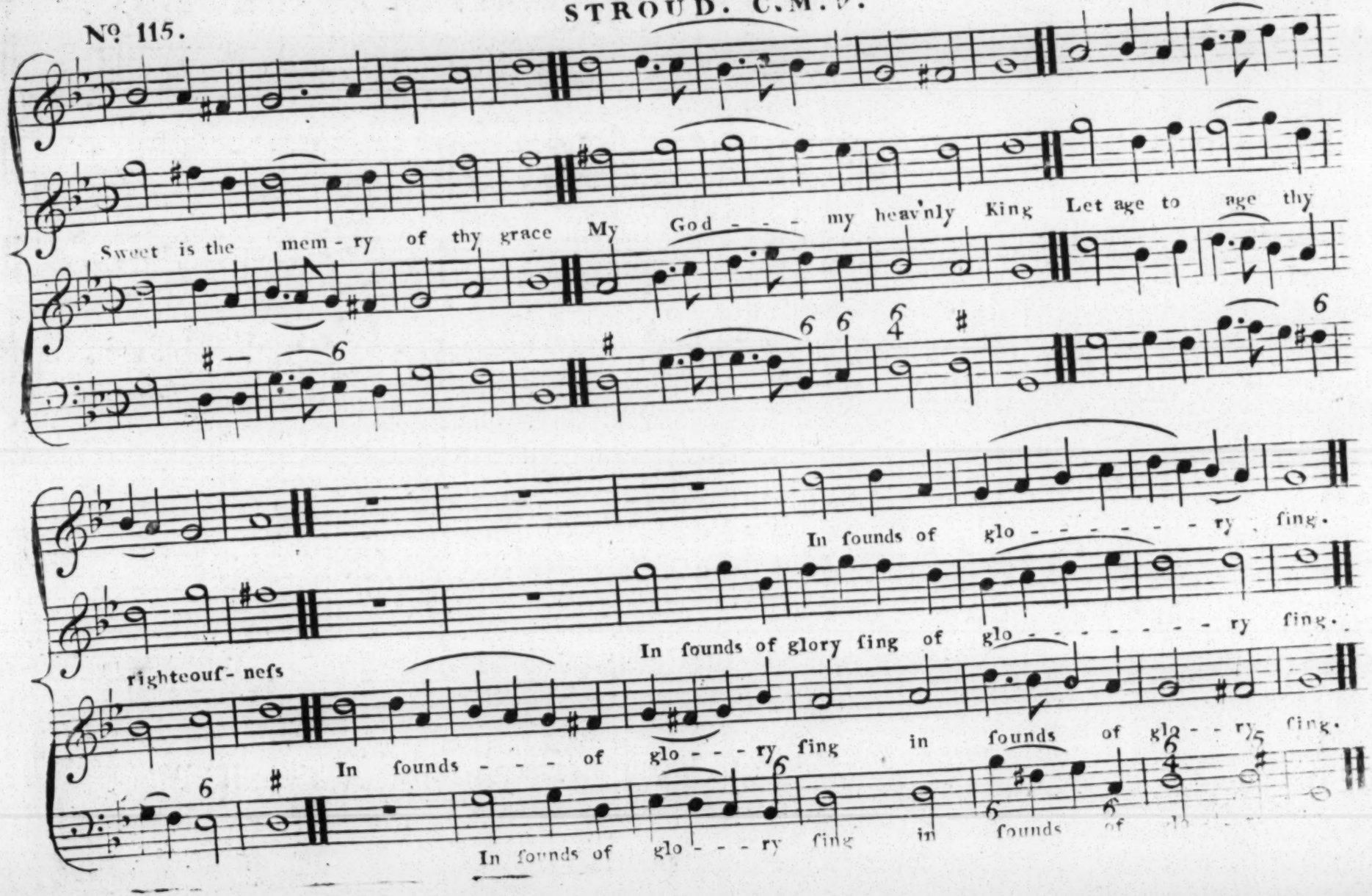


Nº 114. MONMOUTH. C.M. b.

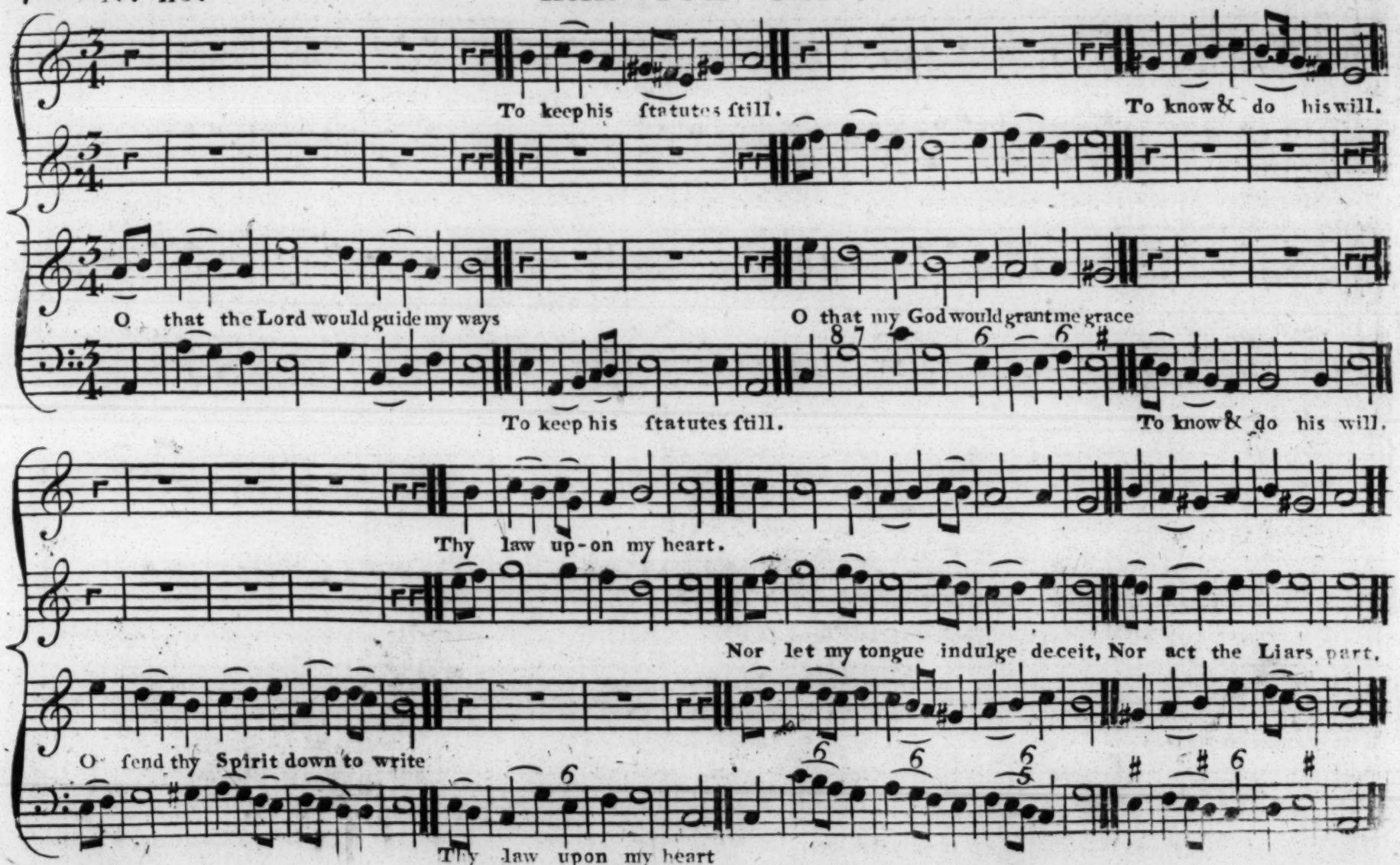


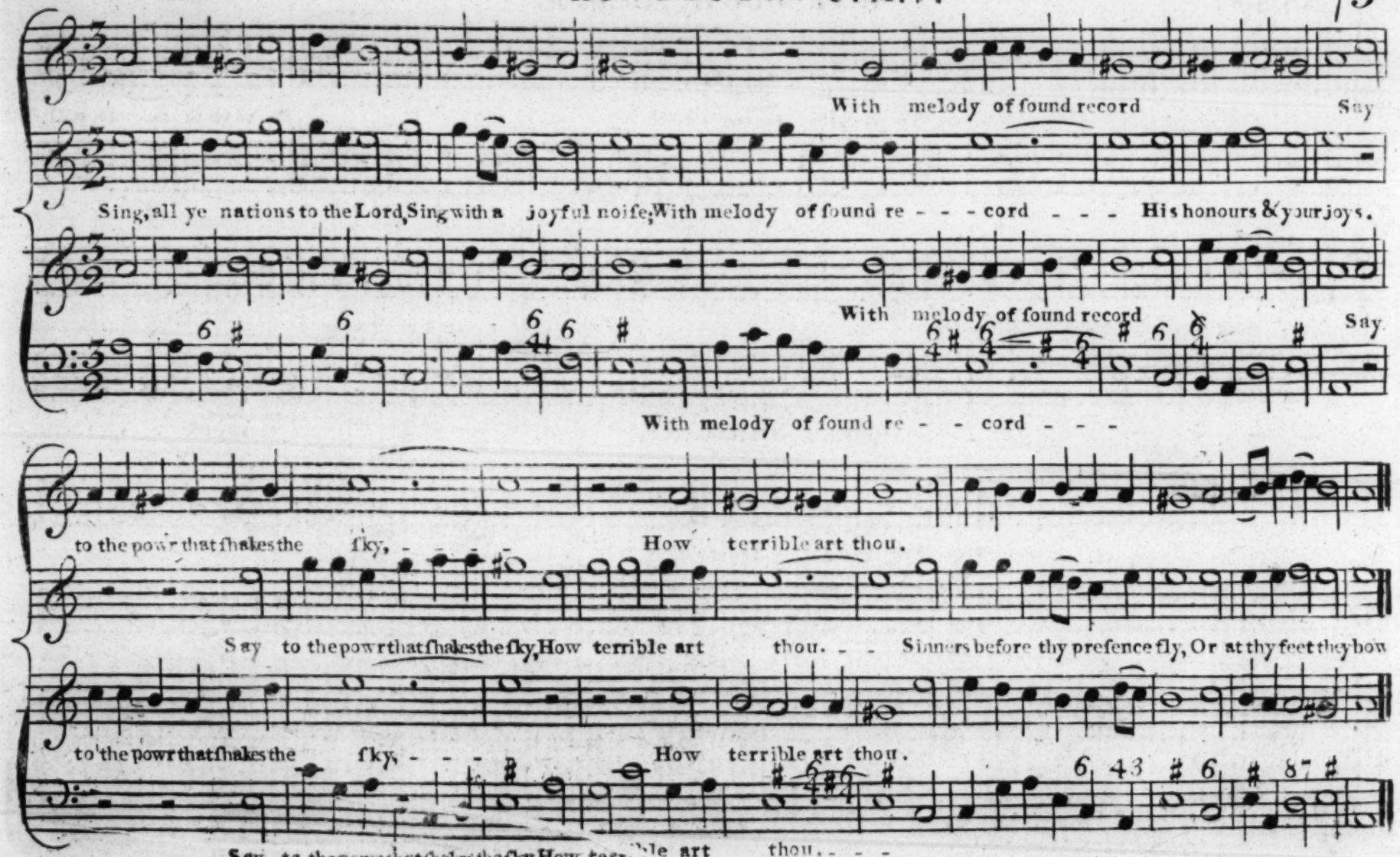
STROUD. C.M.♭.

No. 115.

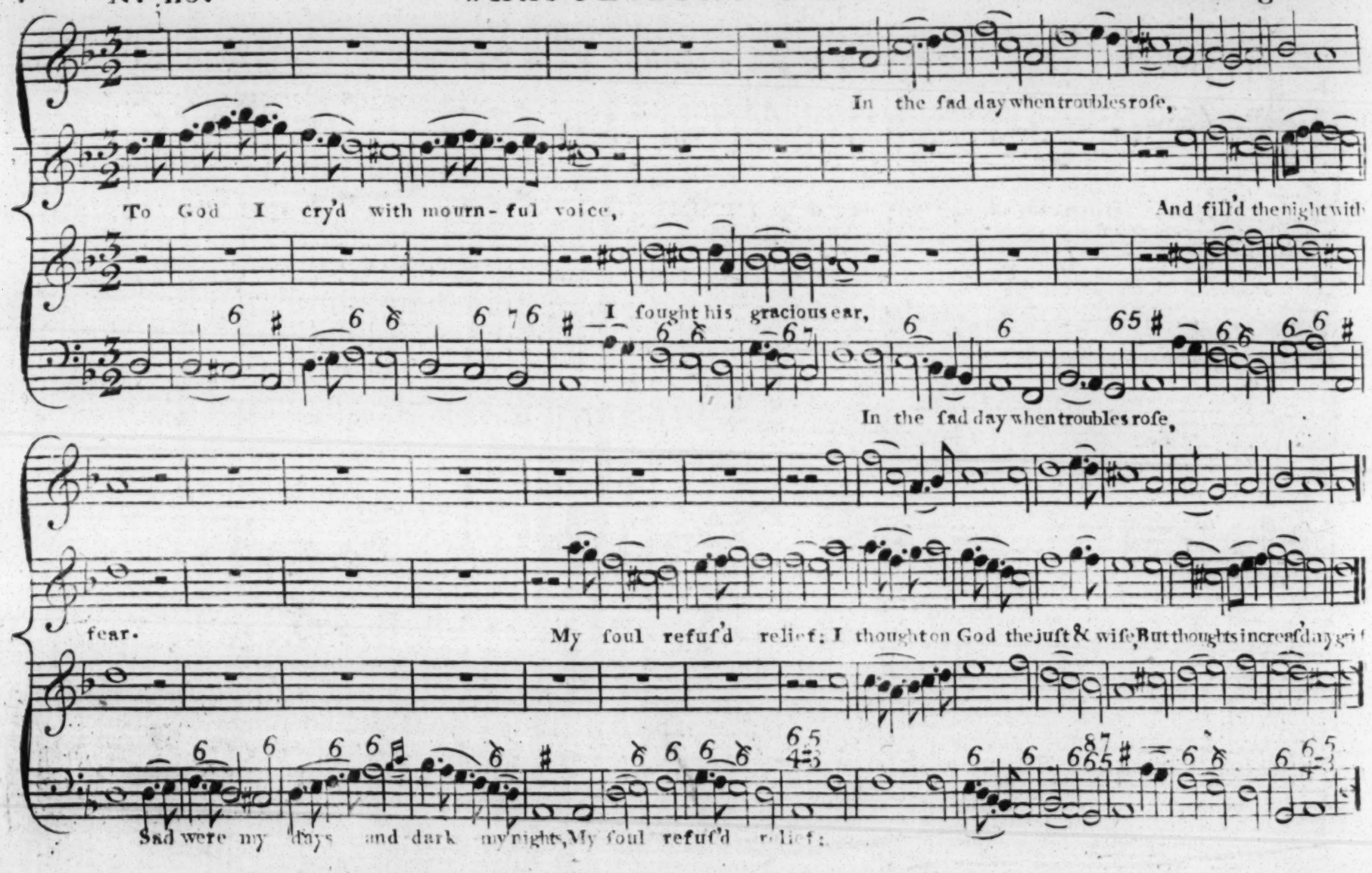


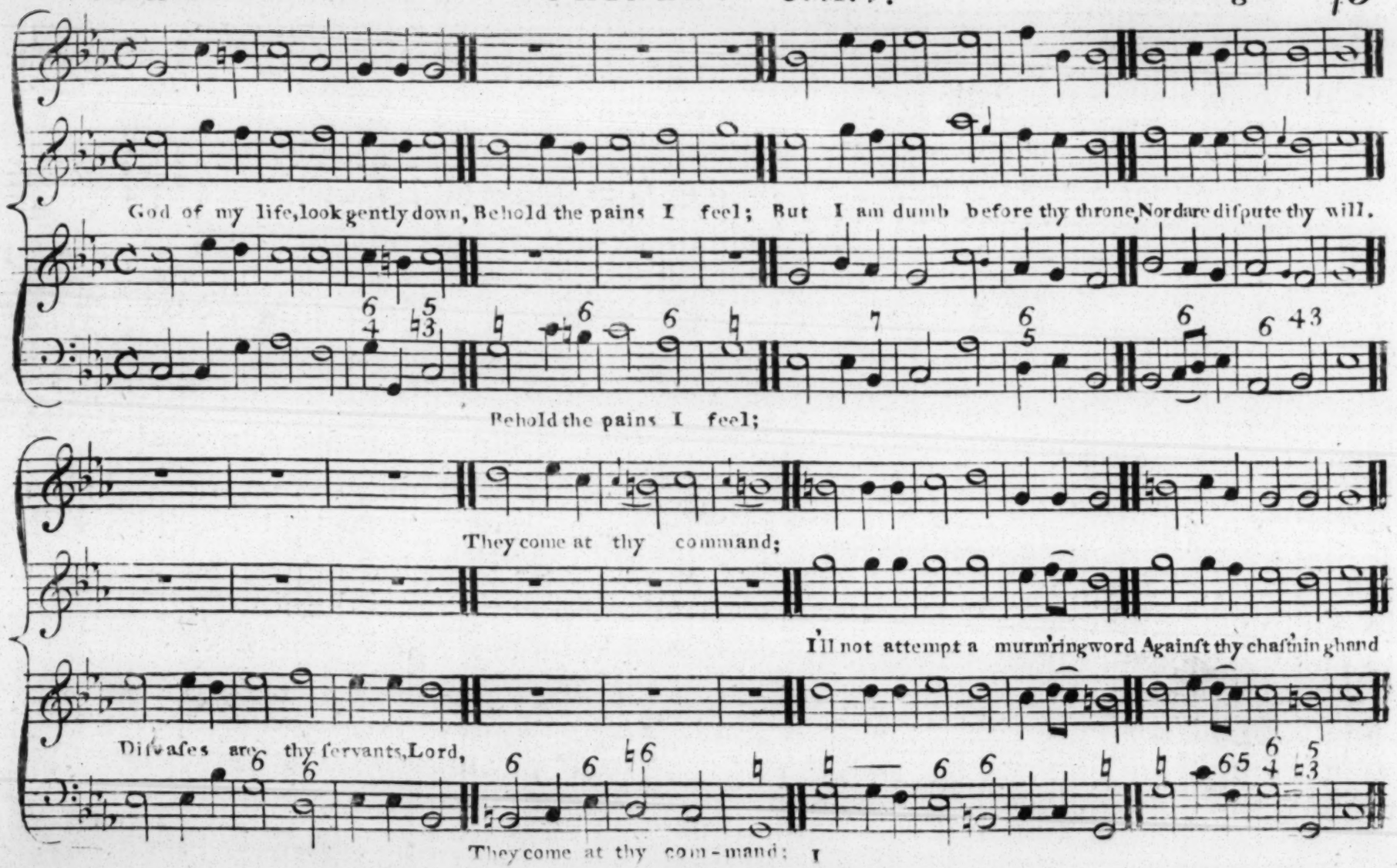
Nº 116. HARWICH. C.M. ♭.



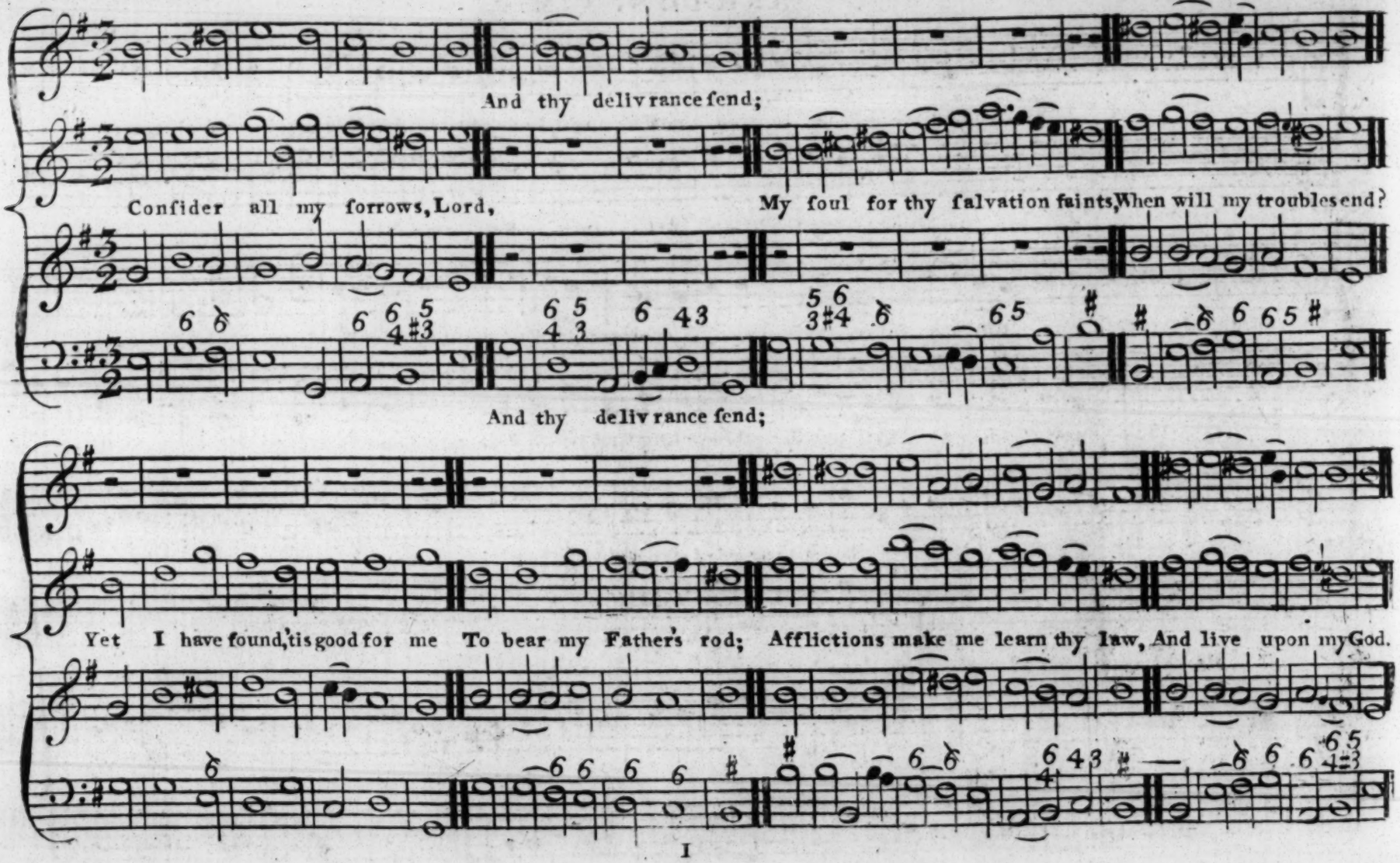

With melody of found record Say
Sing, all ye nations to the Lord, Sing with a joyful noife, With melody of found re - - - cord - - - His honours & your joys.
With melody of found record Say
With melody of found re - - - cord - - -
to the pow'r that ſhakes the ſky, - - - - How terrible art thou.
Say to the pow'r that ſhakes the ſky, How terrible art thou. - - Sinners before thy preſence fly, Or at thy feet they bow
to the pow'r that ſhakes the ſky, - - - How terrible art thou.
Say to the pow'r that ſhakes the ſky, How terrible art thou. - - -

Nº 118. SHAFTESBURY. C.M.♭. John Wainwright.

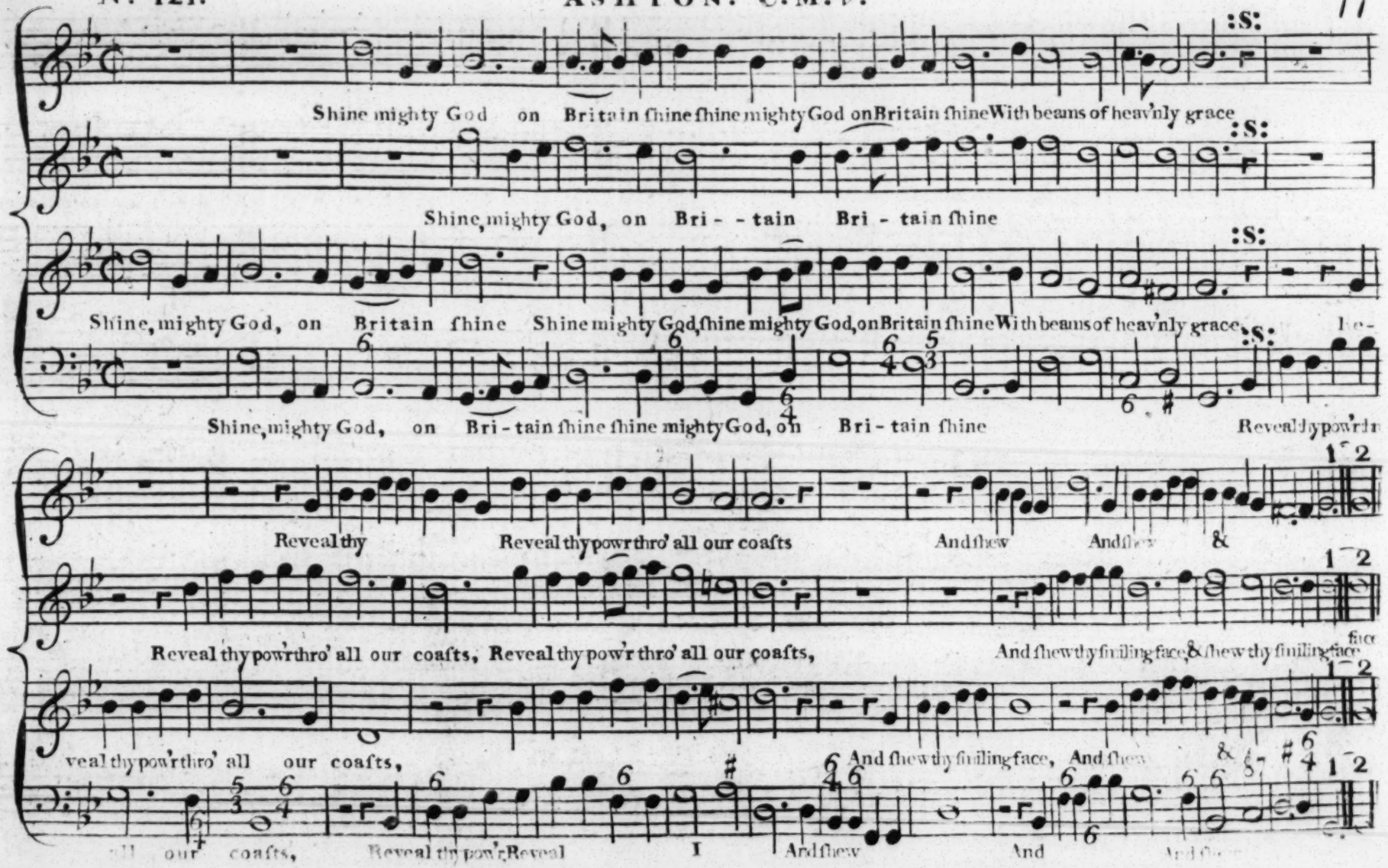



God of my life, look gently down, Behold the pains I feel; But I am dumb before thy throne, Nor dare diſpute thy will.
Behold the pains I feel;
They come at thy command;
I'll not attempt a murm'ring word Againſt thy chaſt'ning hand
Diſeaſes are thy ſervants, Lord,
They come at thy com-mand: I

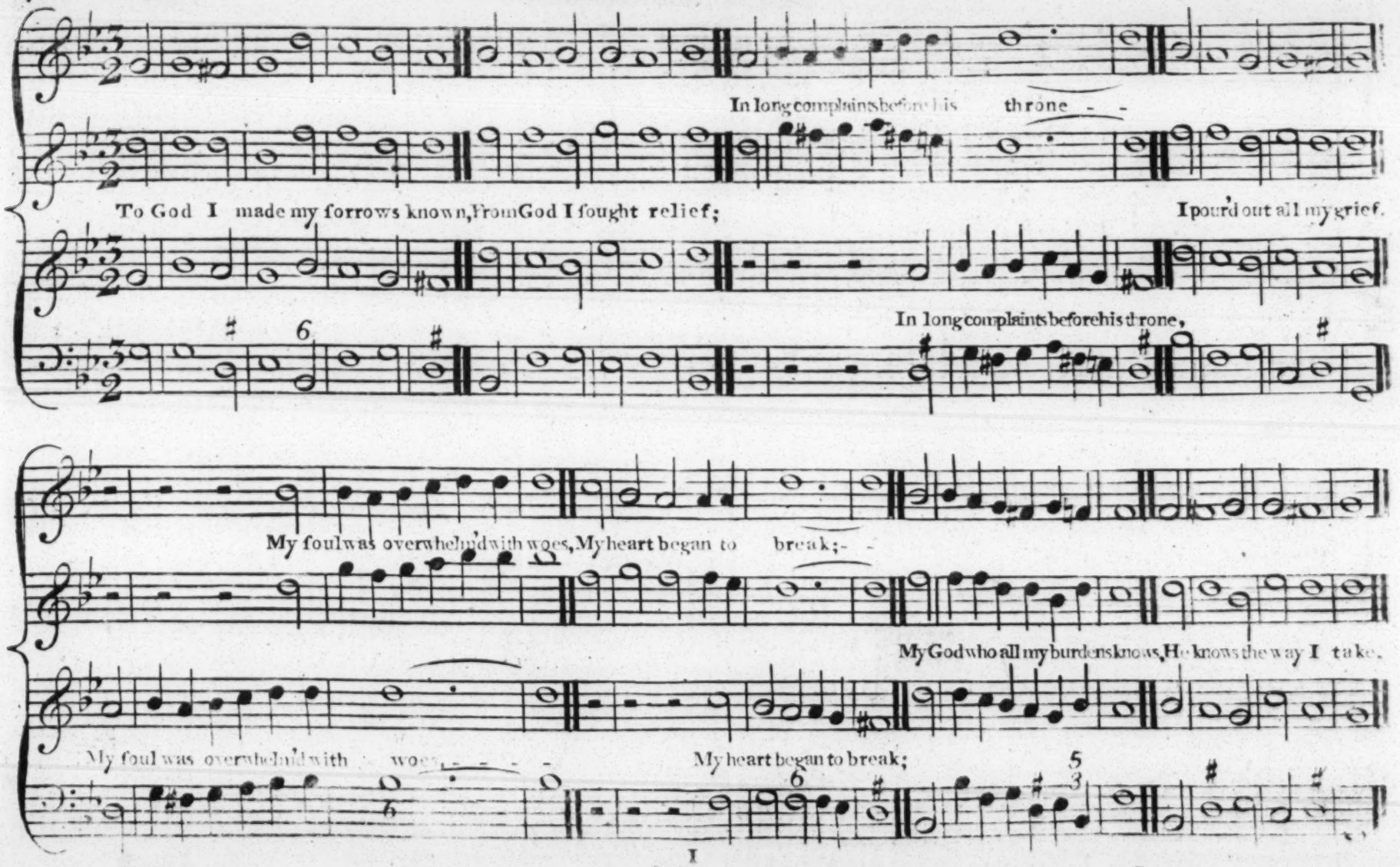
Nº 120. PEMBROKE. C.M.♭. John Wainwright.



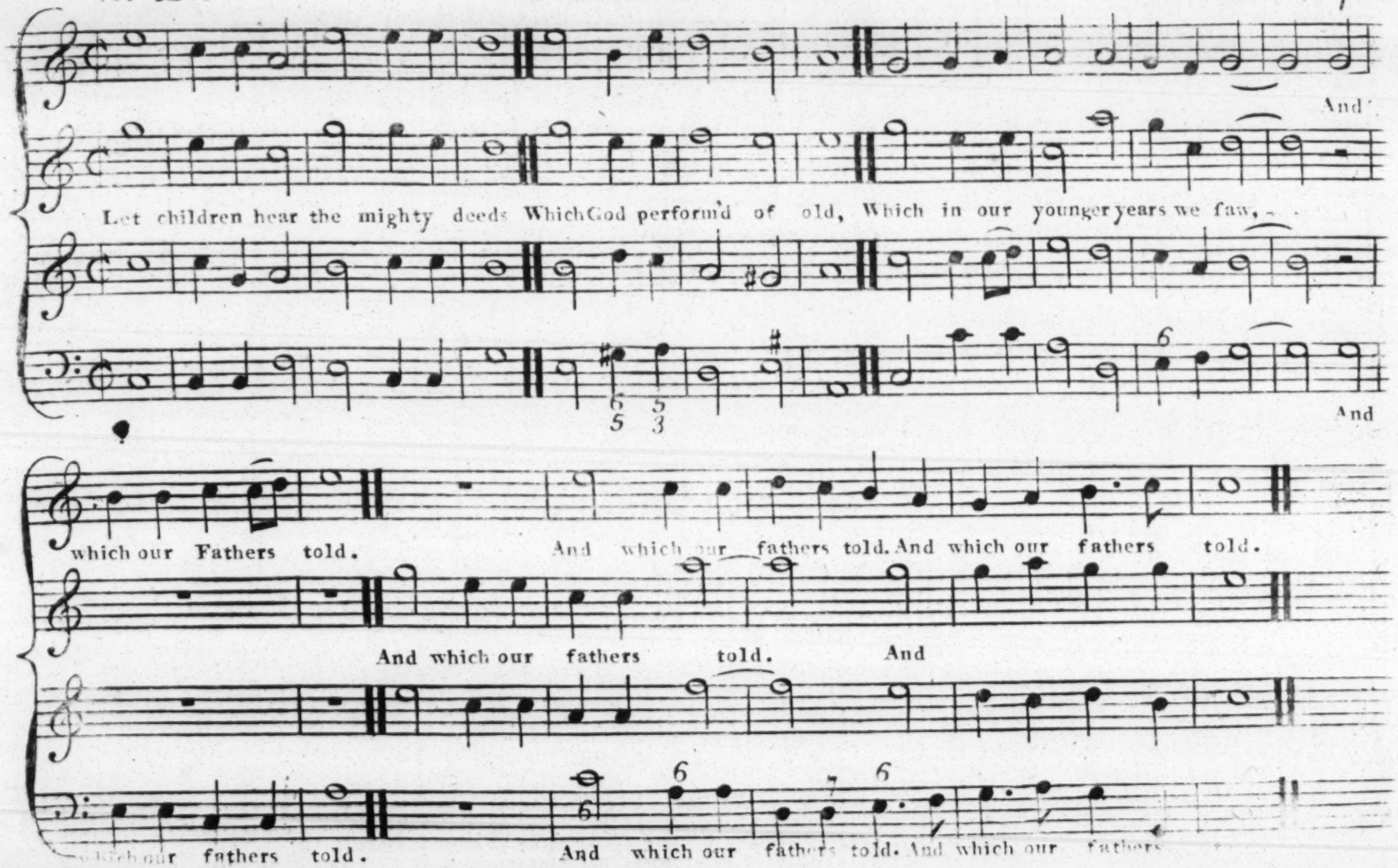
Nº 121. ASHTON. C.M.♭.



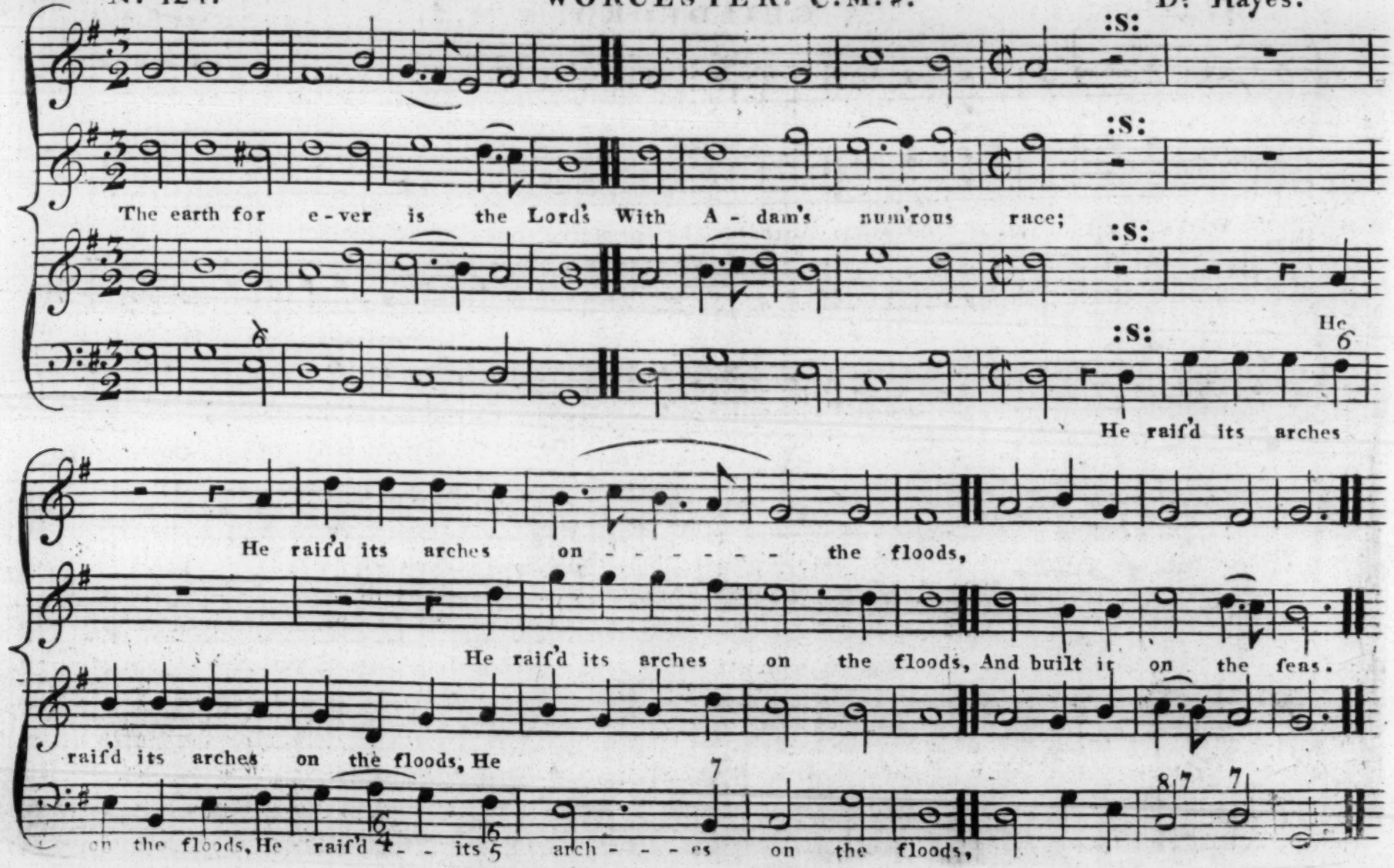
Nº 122. MALDEN. C.M. ♭.

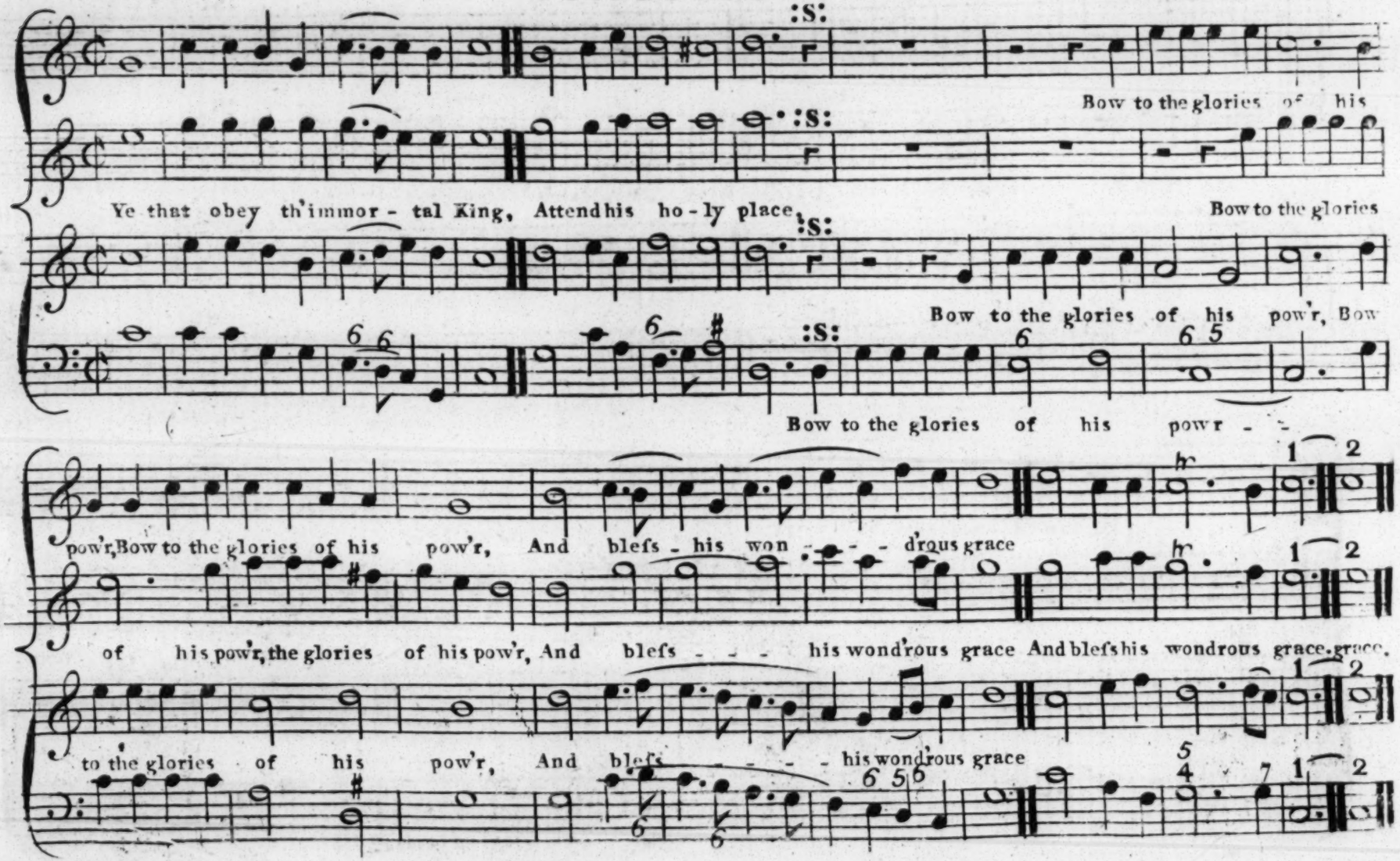


Nº 123. CARLISLE. C.M.♯. Hounsell

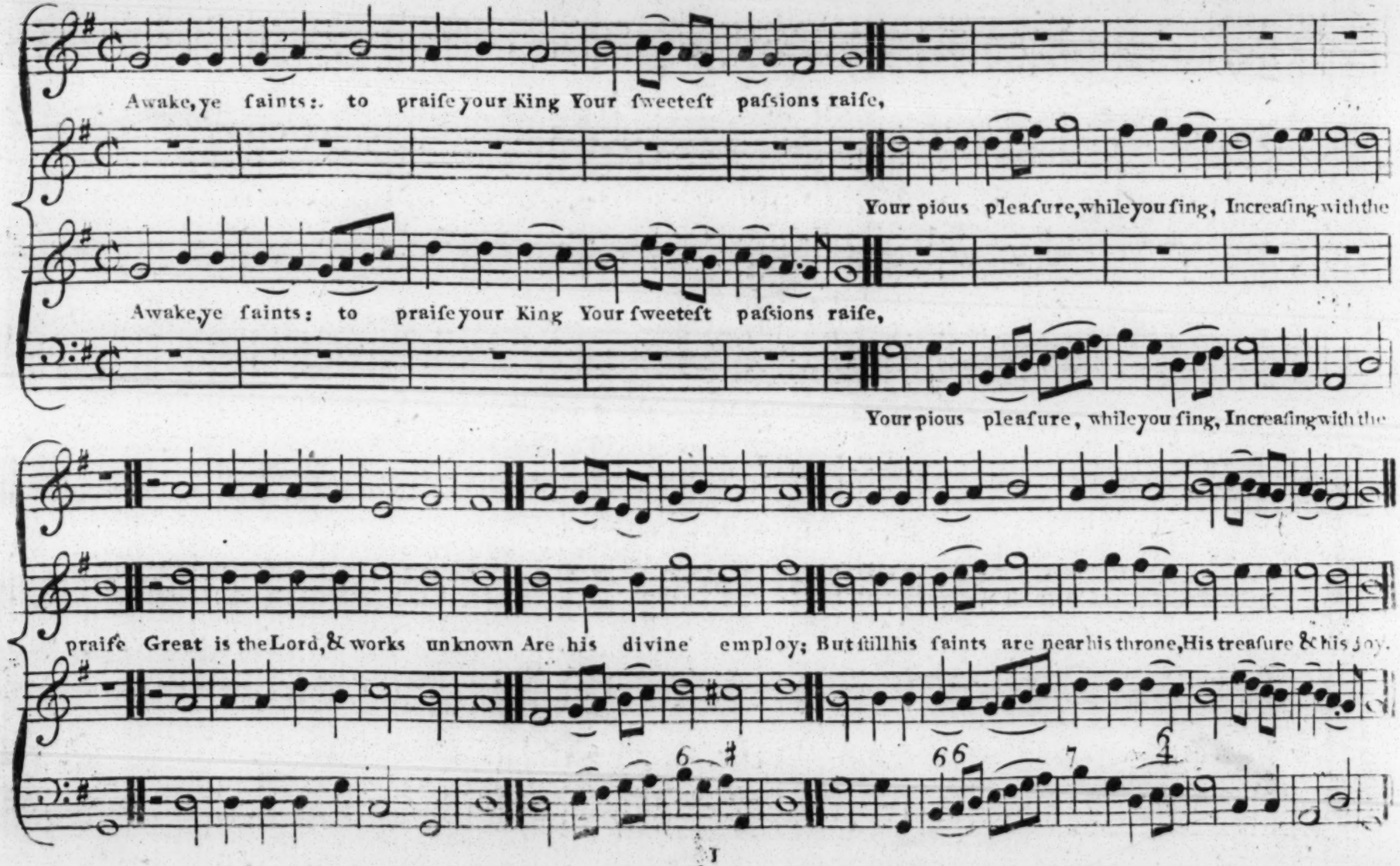


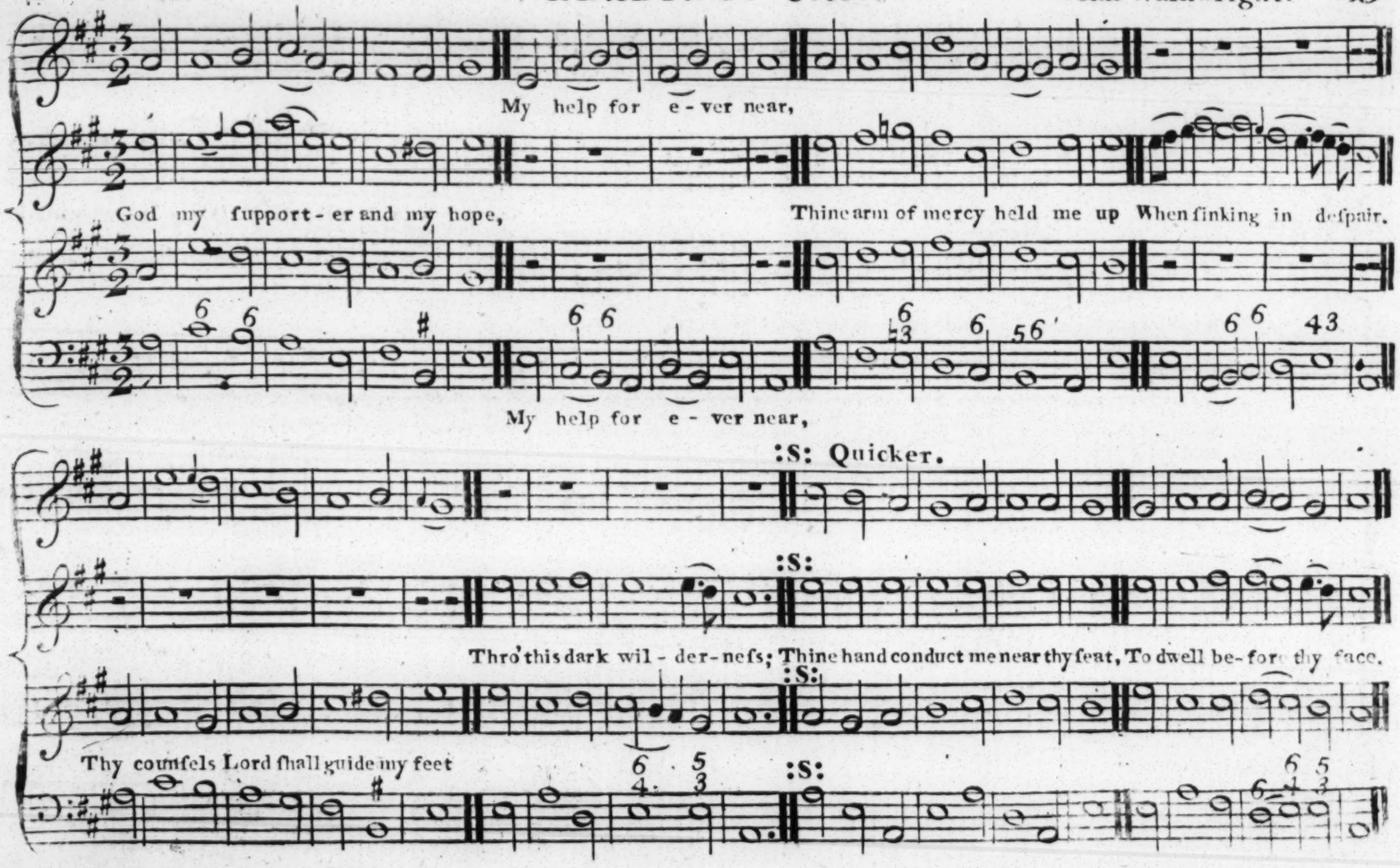
Nº 124. WORCESTER. C.M.♯. Drᵗ Hayes.



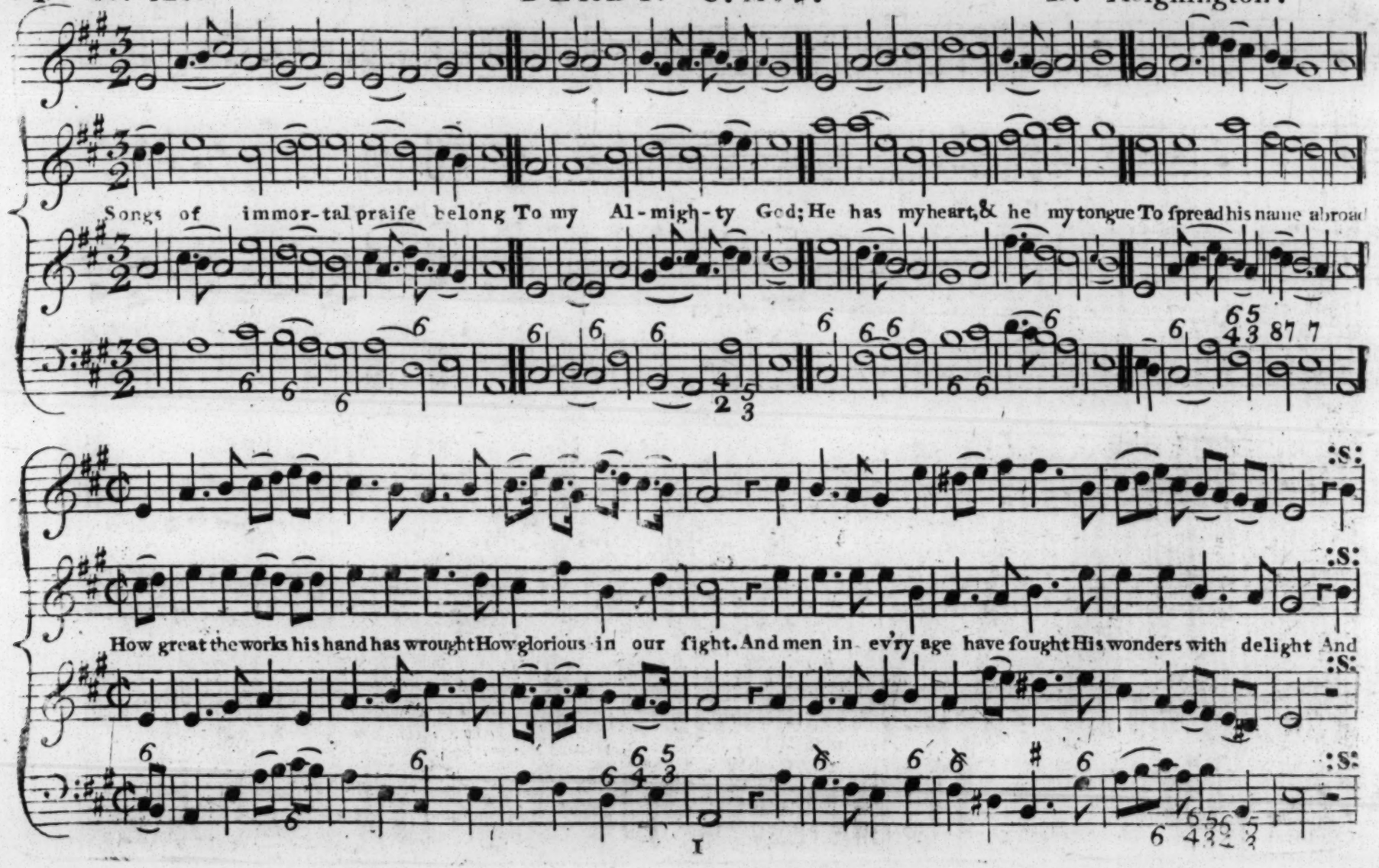

Bow to the glories of his
Ye that obey th'immor - tal King, Attend his ho - ly place,
Bow to the glories
Bow to the glories of his pow'r, Bow
Bow to the glories of his pow r - -
pow'r, Bow to the glories of his pow'r, And bleſs - his won - - - drous grace
of his pow'r, the glories of his pow'r, And bleſs - - - his wond'rous grace And bleſs his wondrous grace, grace.
to the glories of his pow'r, And bleſs - - - - - his wond'rous grace

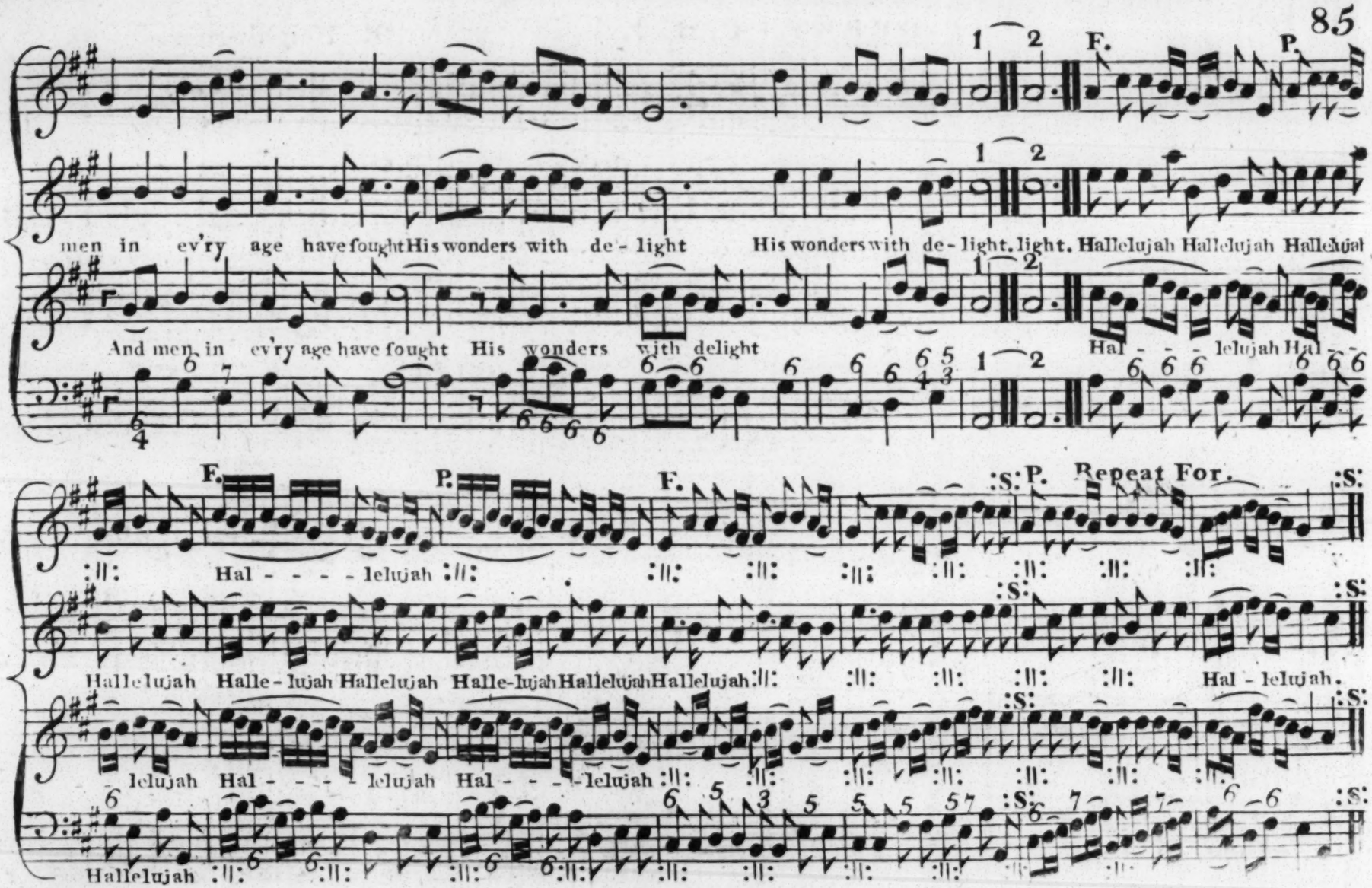
Nº 126. HASTINGS. C. M. ♯ Davenport.



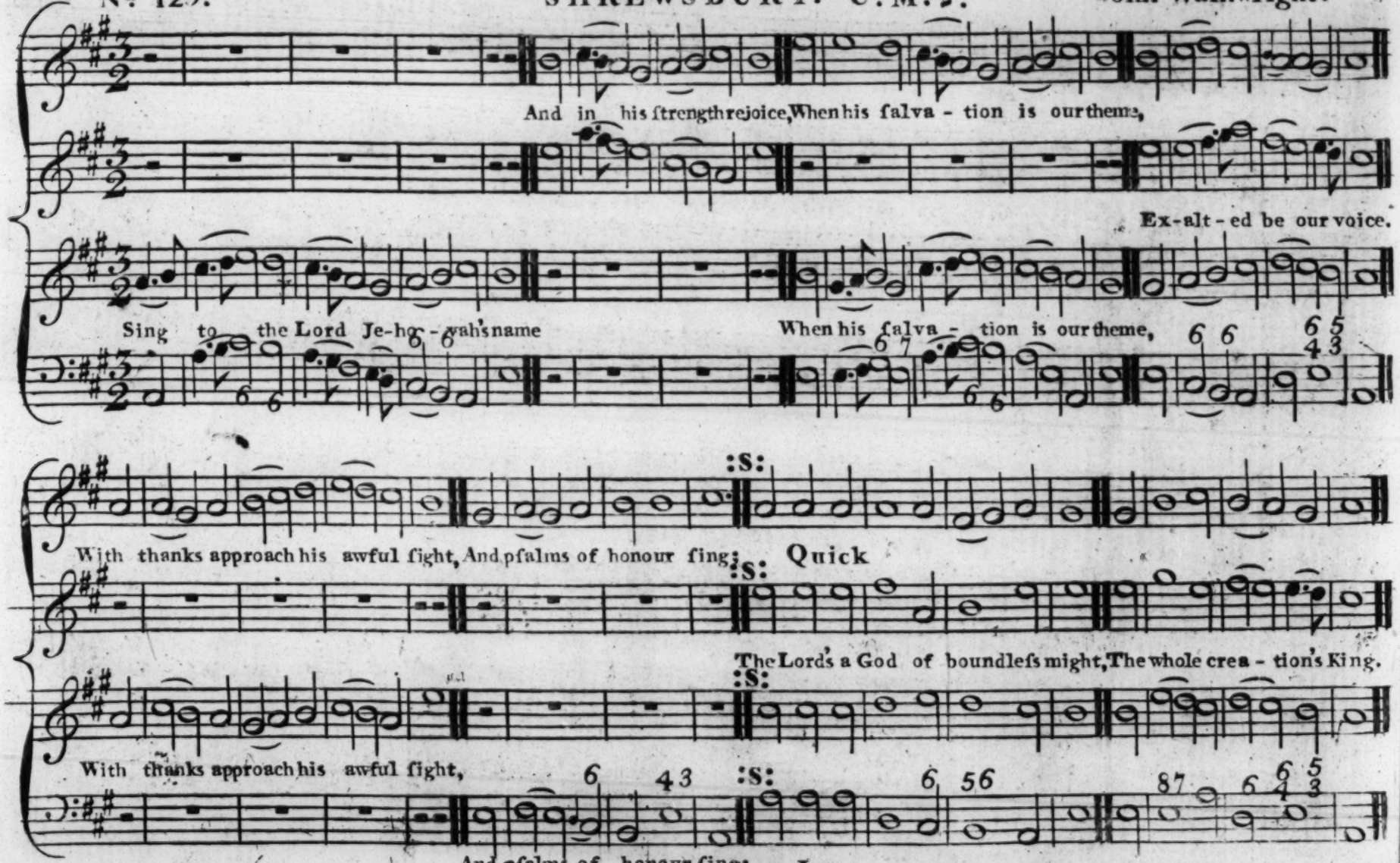

My help for e-ver near,
God my support-er and my hope,
Thine arm of mercy held me up When sinking in despair.
My help for e-ver near,
:S: Quicker.
:S:
Thro' this dark wil-der-ness; Thine hand conduct me near thy seat, To dwell be-fore thy face.
:S:
Thy counsels Lord shall guide my feet
:S:

Nº 128. DERBY. C. M. ♯. Dr Heighington.

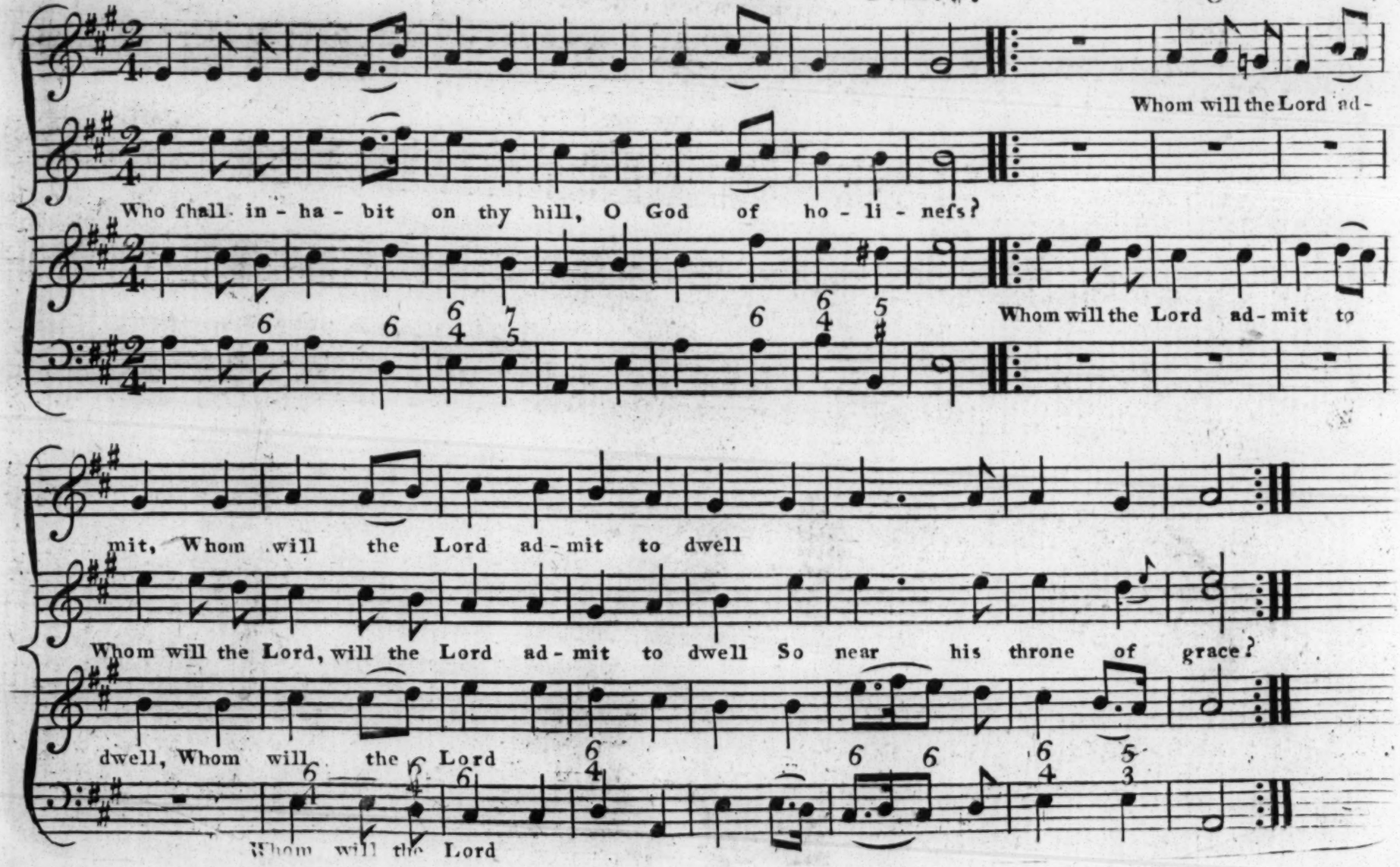



men in ev'ry age have fought His wonders with de-light His wonders with de-light, light, Hallelujah Hallelujah Hallelujah
And men in ev'ry age have fought His wonders with delight
Hal-lelujah Hal-
F. P. F. P. Repeat For.
Hal - - - - lelujah
Hallelujah Halle-lujah Hallelujah Halle-lujah Hallelujah Hallelujah Hal-lelujah.
lelujah Hal - - - - lelujah Hal - - - - lelujah
Hallelujah

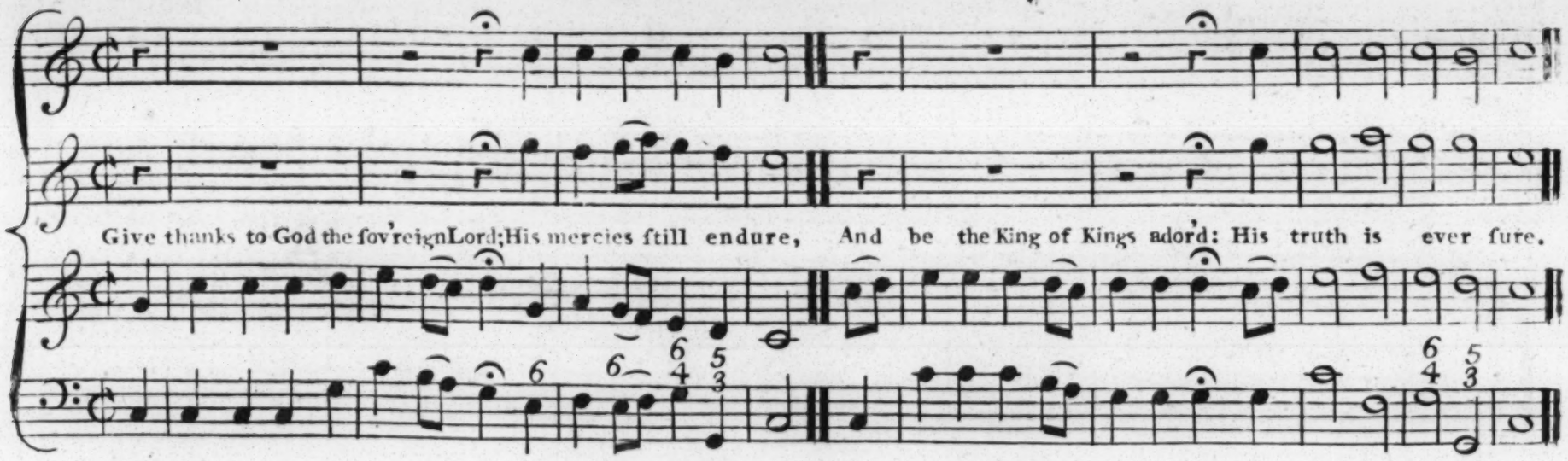
No 129. SHREWSBURY. C.M.♯. John Wainwright.



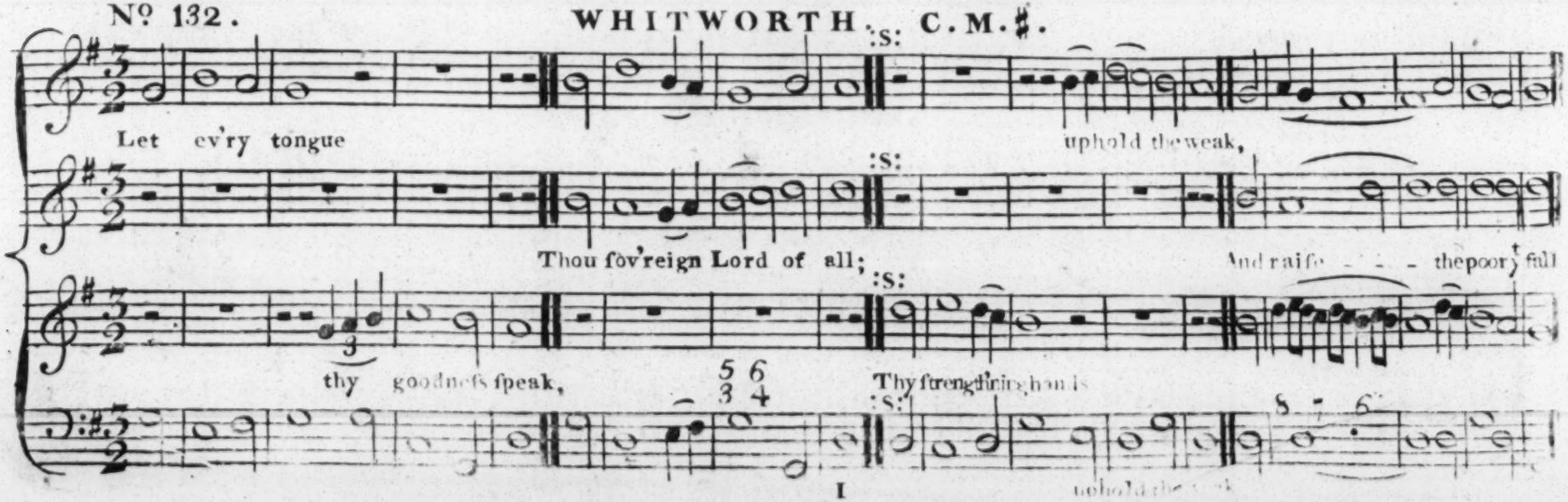
Nº 130. BATH CHAPEL. C.M.♯. B. Milgrove.

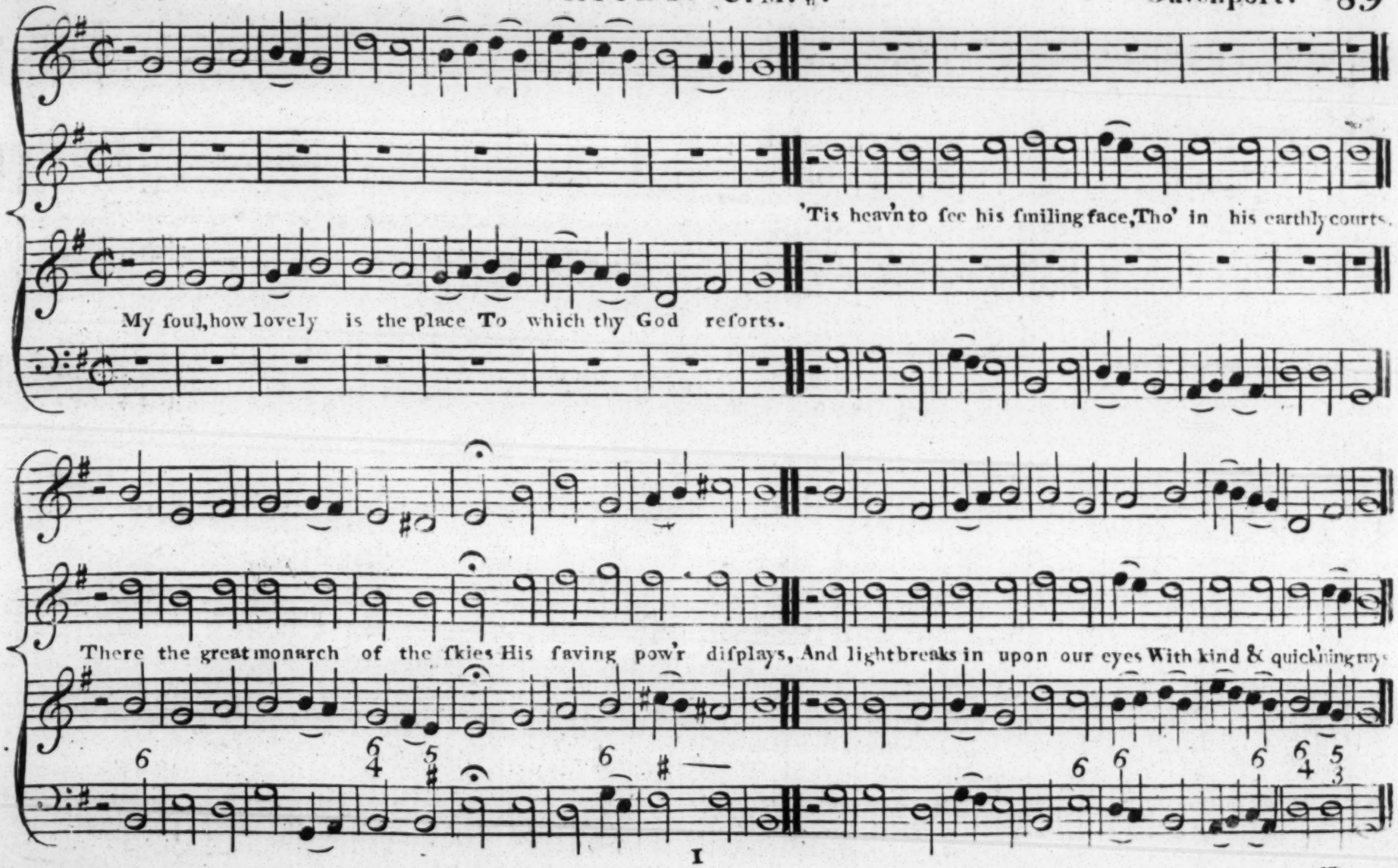


Nº 131. SCARBOROUGH. C.M.♯.

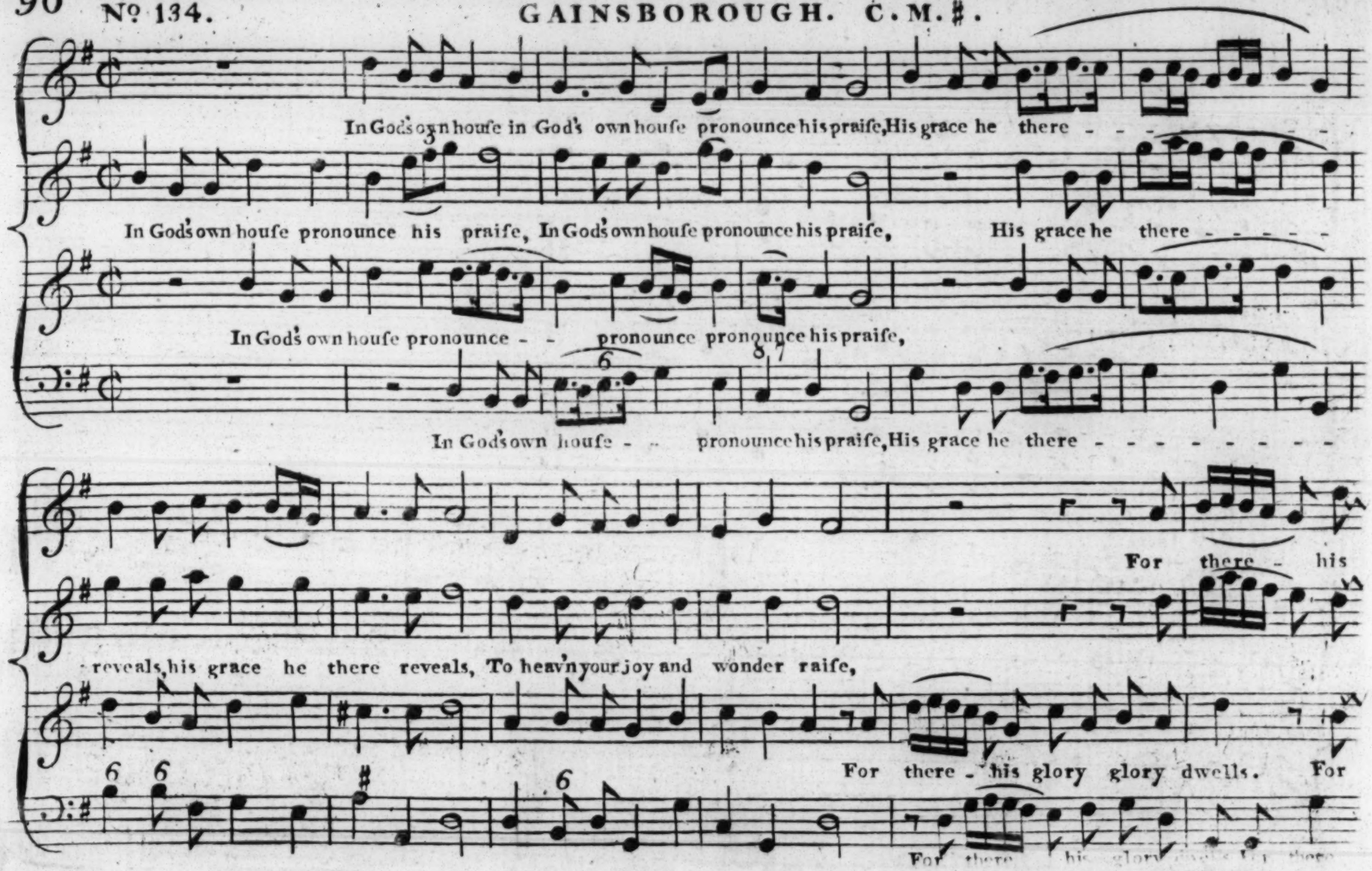


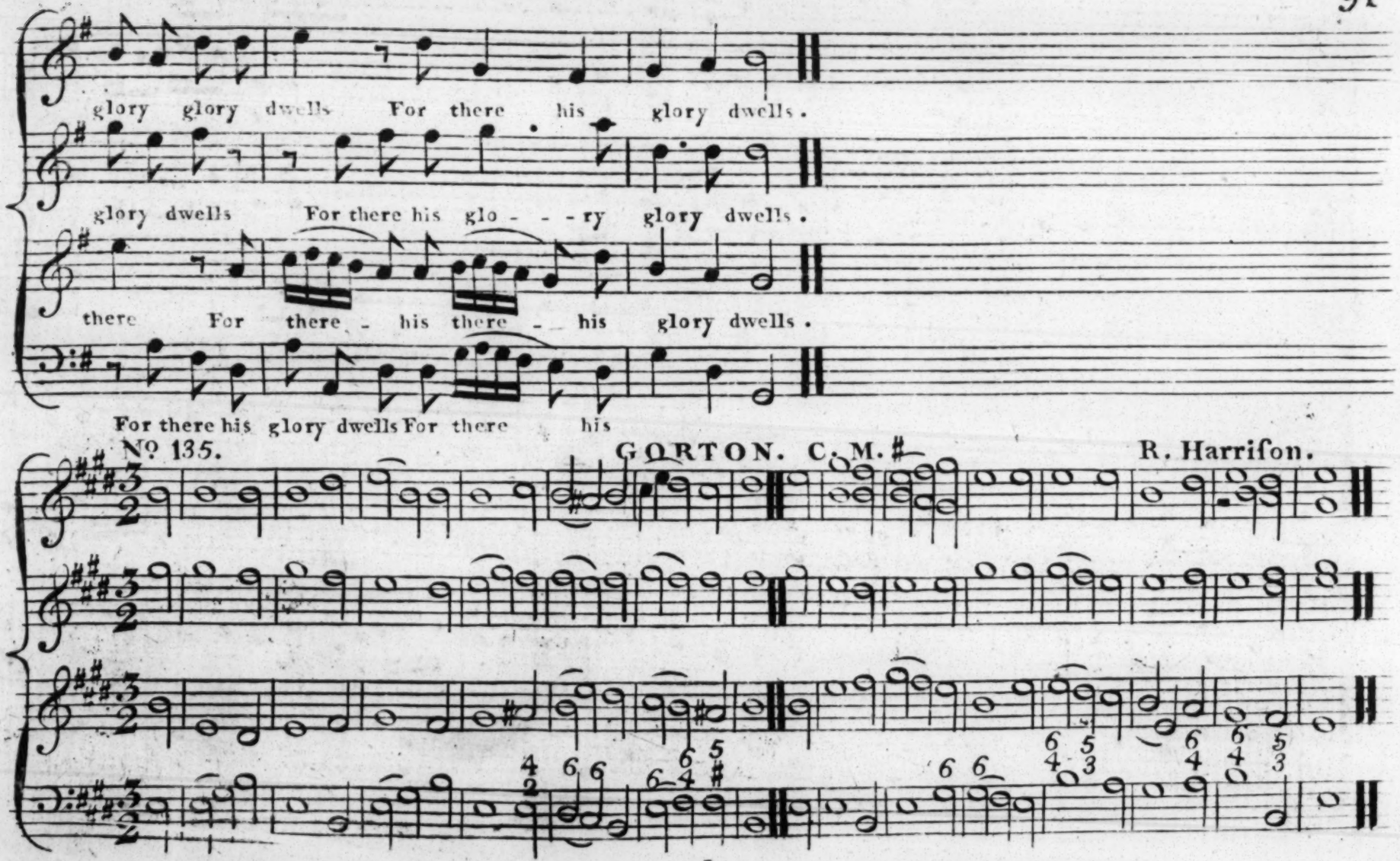
Nº 132. WHITWORTH. C.M.♯.

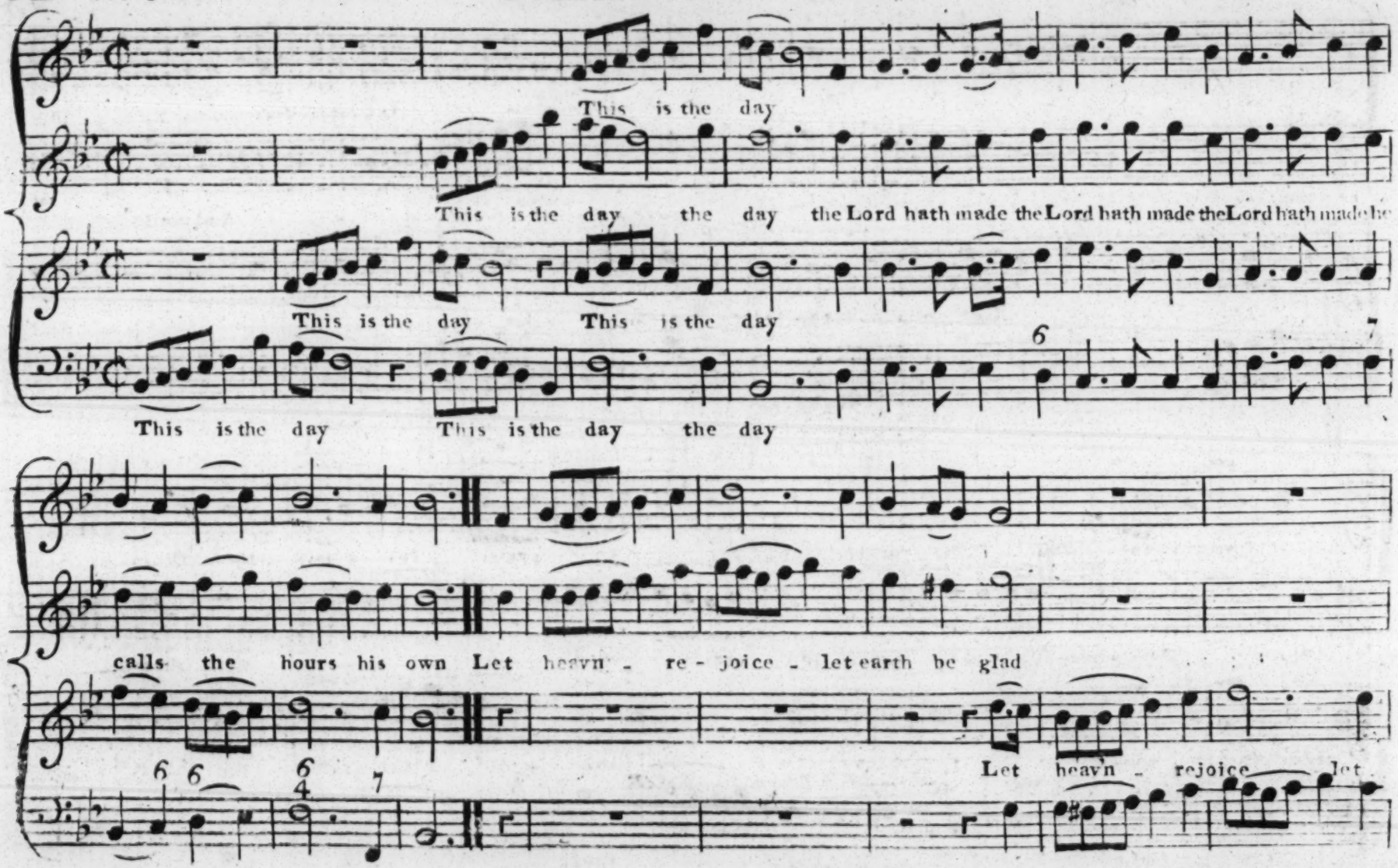


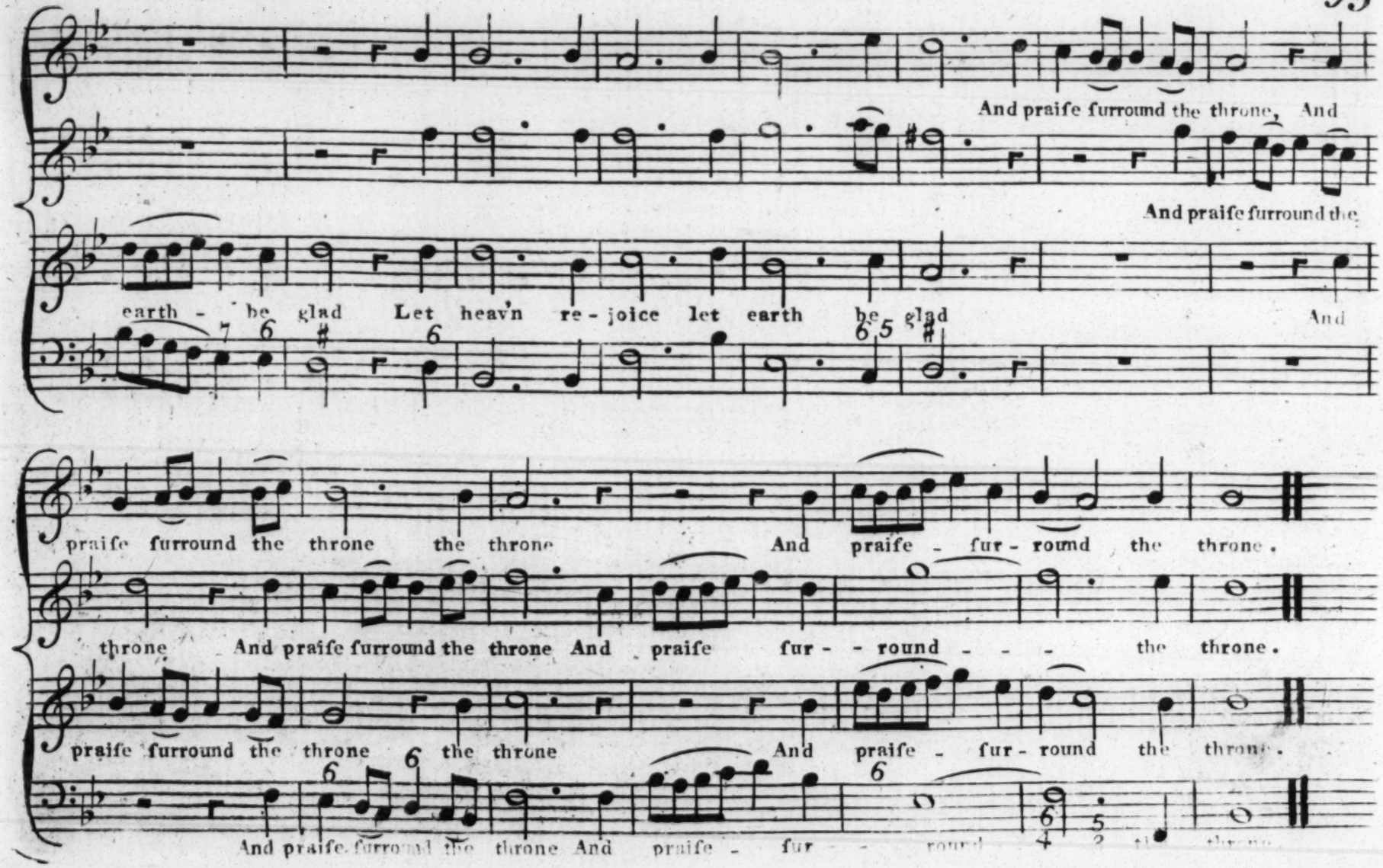

'Tis heav'n to see his smiling face, Tho' in his earthly courts.
My soul, how lovely is the place To which thy God resorts.
There the great monarch of the skies His saving pow'r displays, And light breaks in upon our eyes With kind & quick'ning rays

Nº 134. GAINSBOROUGH. C.M.♯.

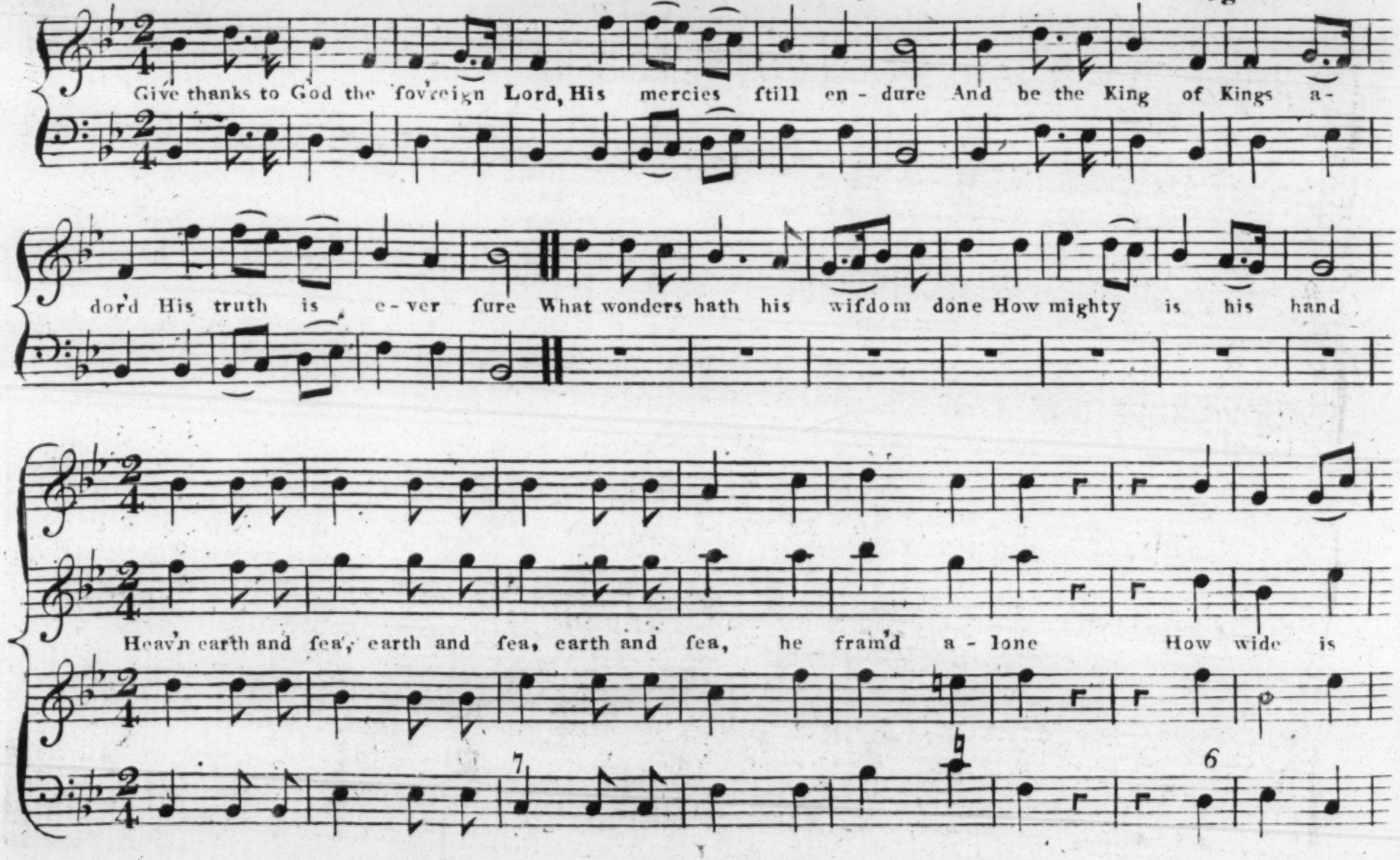


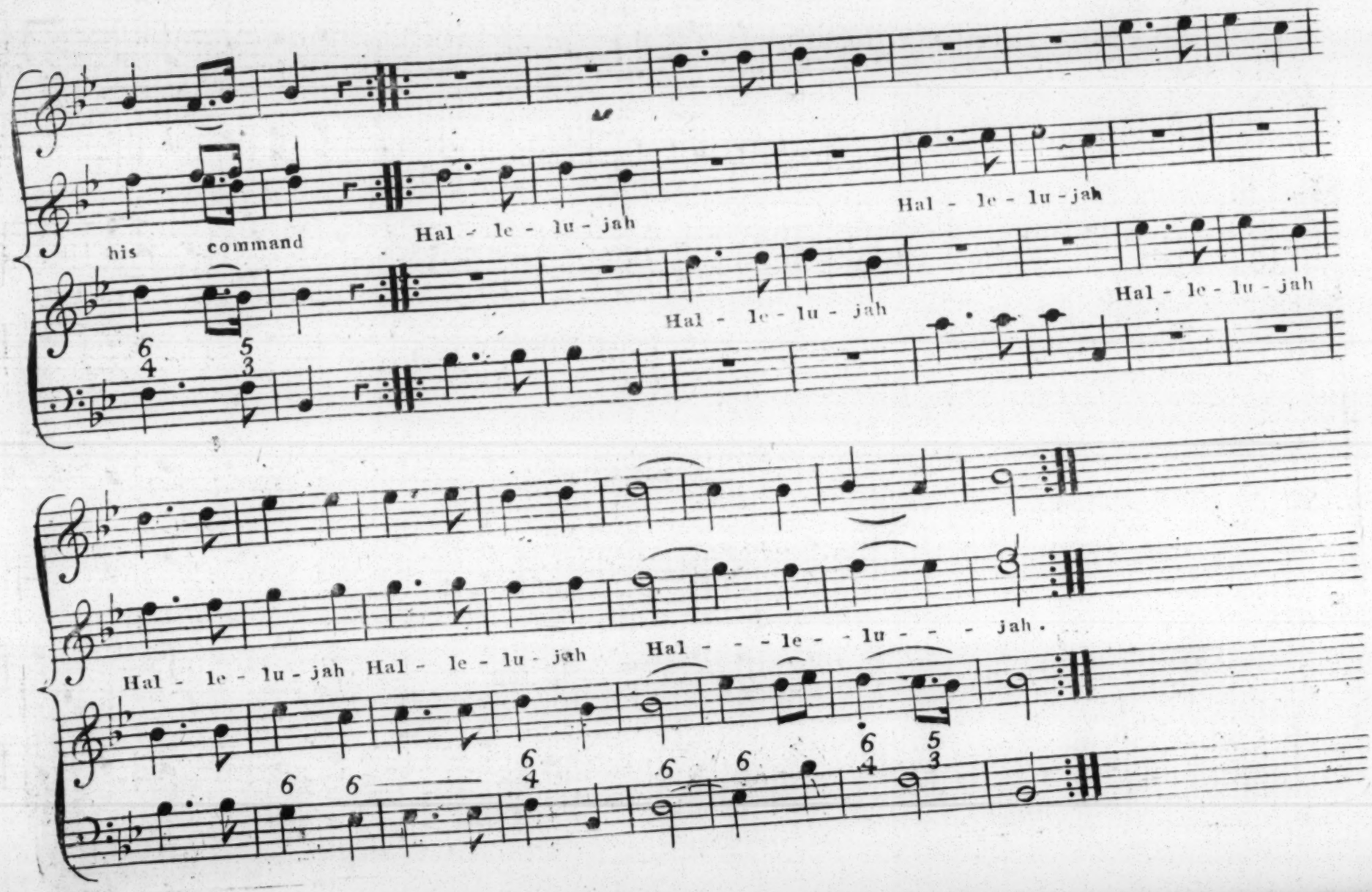

glory glory dwells For there his glory dwells.
glory dwells For there his glo - - - ry glory dwells.
there For there - his there - his glory dwells.
For there his glory dwells For there his
No 135.
GORTON. C. M.
R. Harrison.


This is the day
This is the day the day the Lord hath made the Lord hath made the Lord hath made he
This is the day This is the day
This is the day This is the day the day
calls the hours his own Let heavn - re - joice - let earth be glad
Let heavn - rejoice let


And praiſe ſurround the throne, And
And praiſe ſurround the
earth - be glad Let heav'n re - joice let earth be glad
And
praiſe ſurround the throne the throne
And praiſe - ſur - round the throne.
throne And praiſe ſurround the throne And praiſe ſur - - round - - - the throne.
praiſe ſurround the throne the throne
And praiſe - ſur - round the throne.
And praiſe ſurround the throne And praiſe - ſur - round

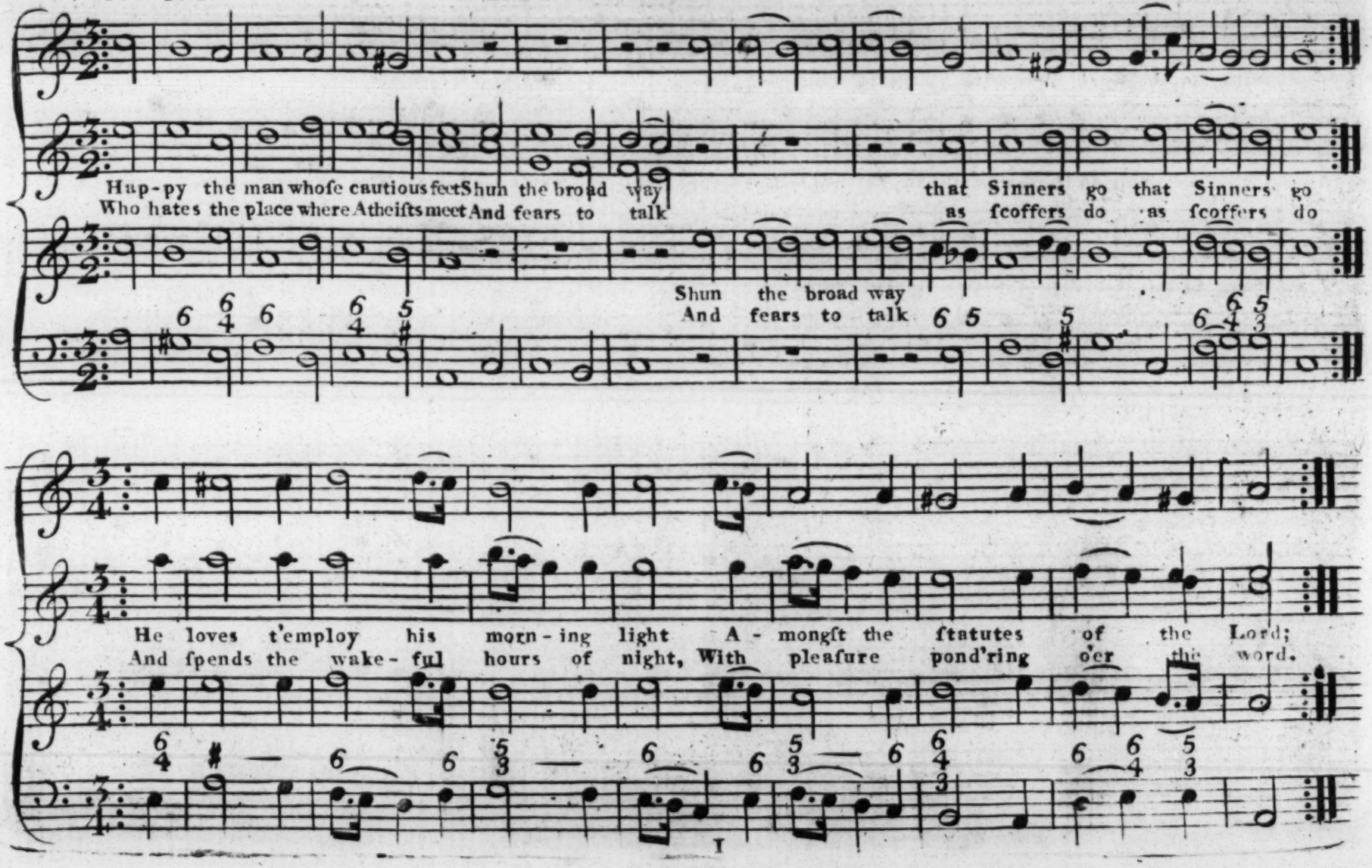
Nº 137. St ASAPH. C.M.♯. Miſgrove.



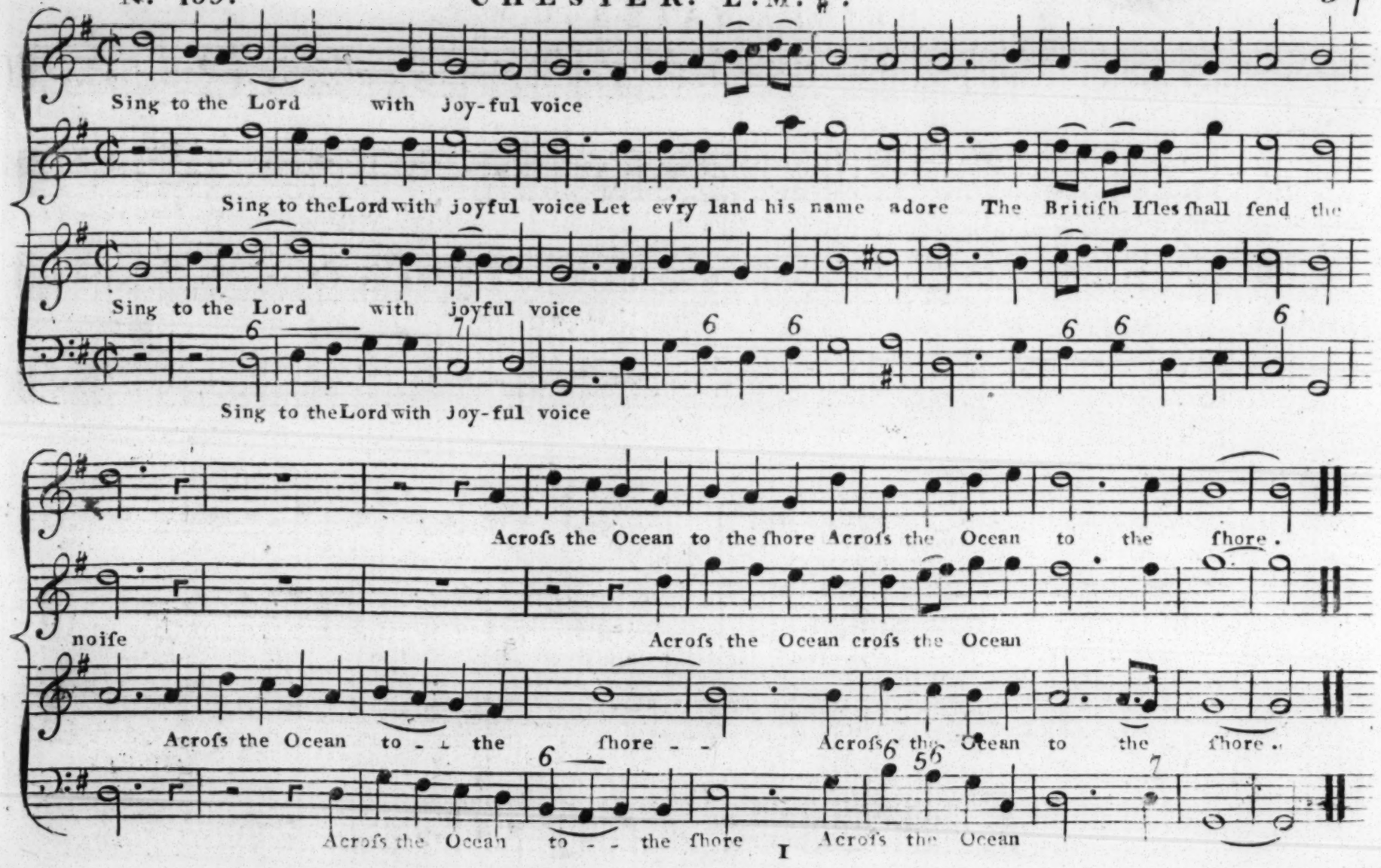

his command
Hal - le - lu - jah
Hal - le - lu - jah
Hal - le - lu - jah
Hal - le - lu - jah
Hal - le - lu - jah
Hal - le - lu - jah
Hal - le - lu - jah
Hal - - - le - - lu - - - - jah.

96

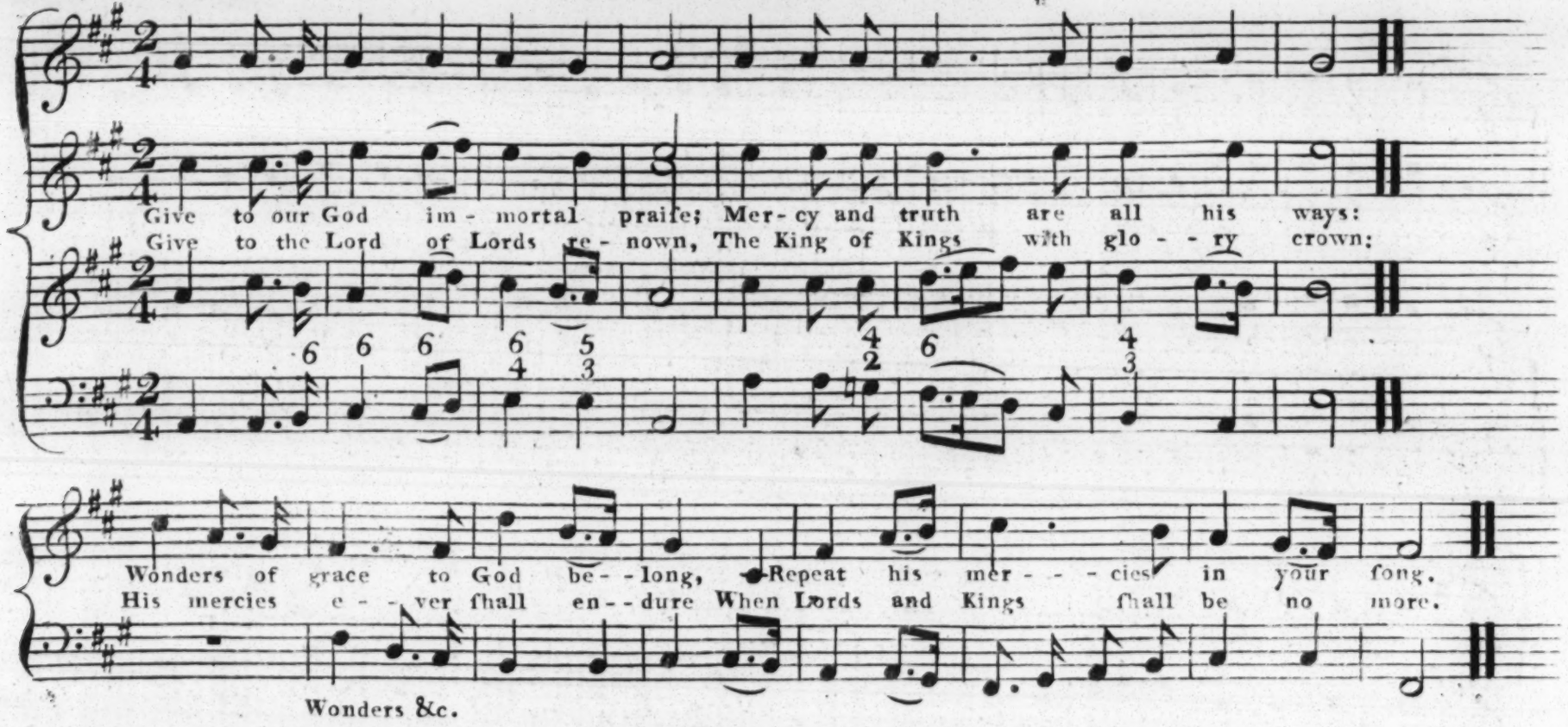
Nº 138. BRIDGEWATER. L.M. ♭.



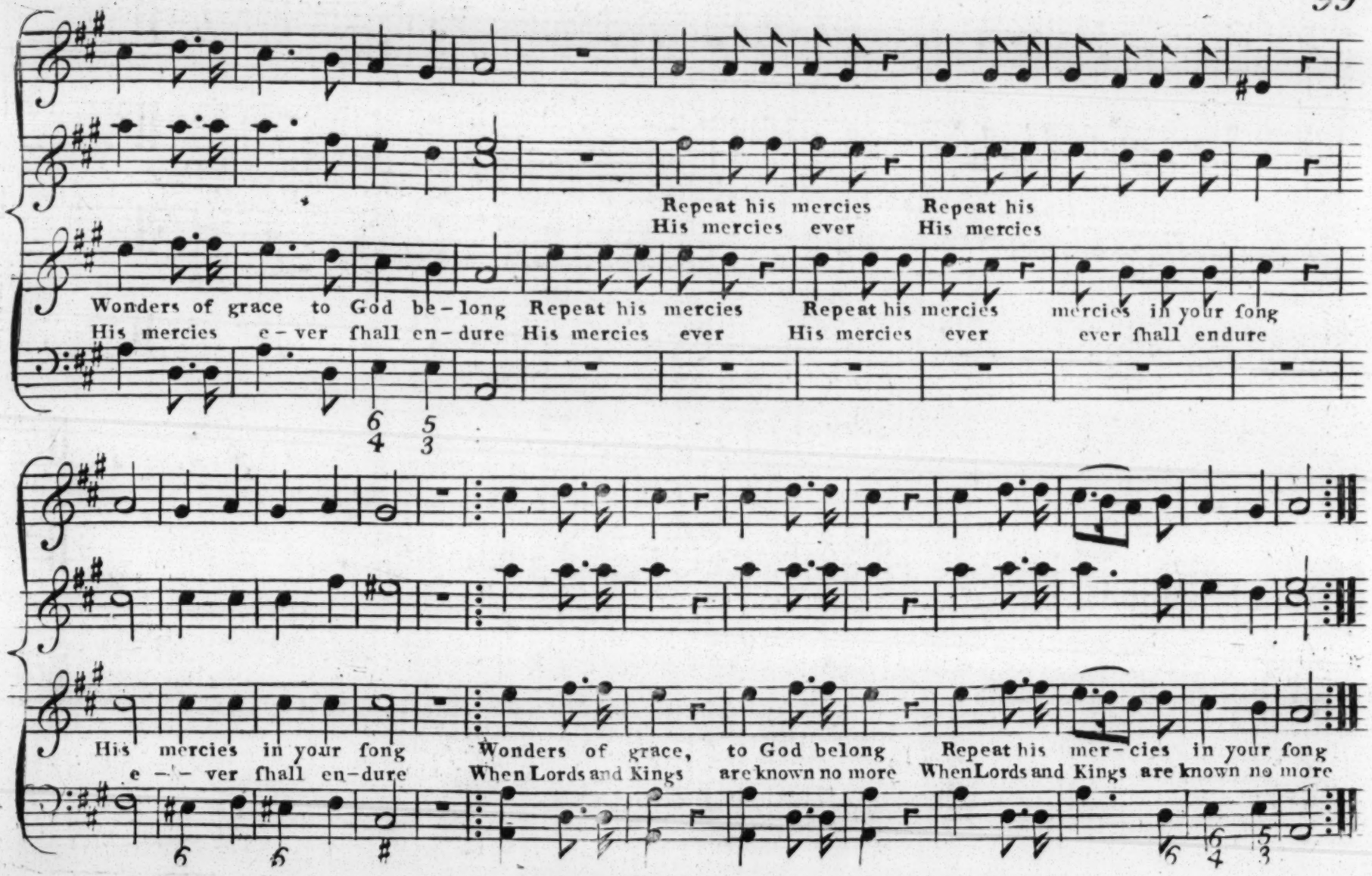
No 139. CHESTER. L.M.♯.



Nº 140. SUNDERLAND. L.M.♯.

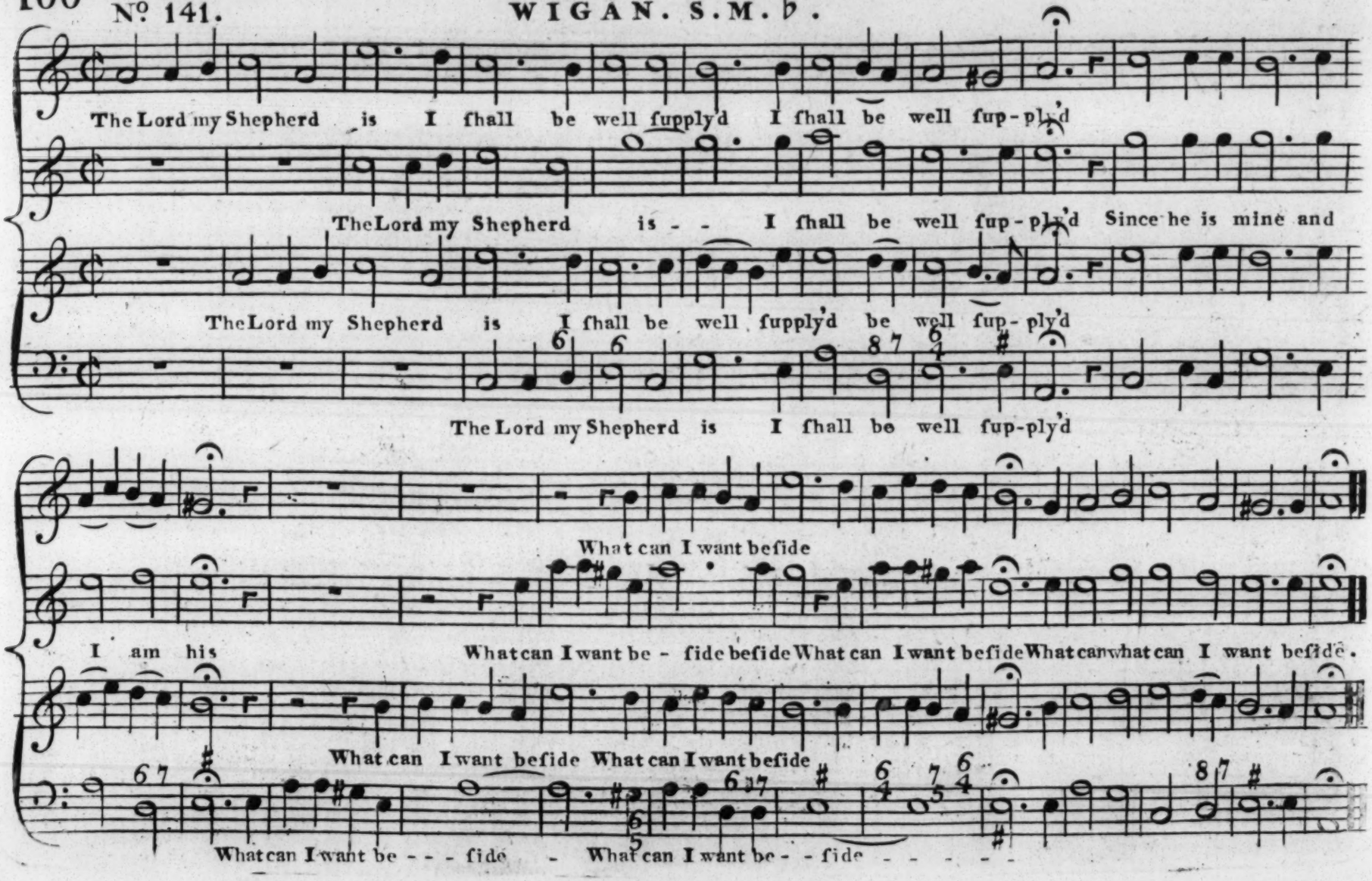


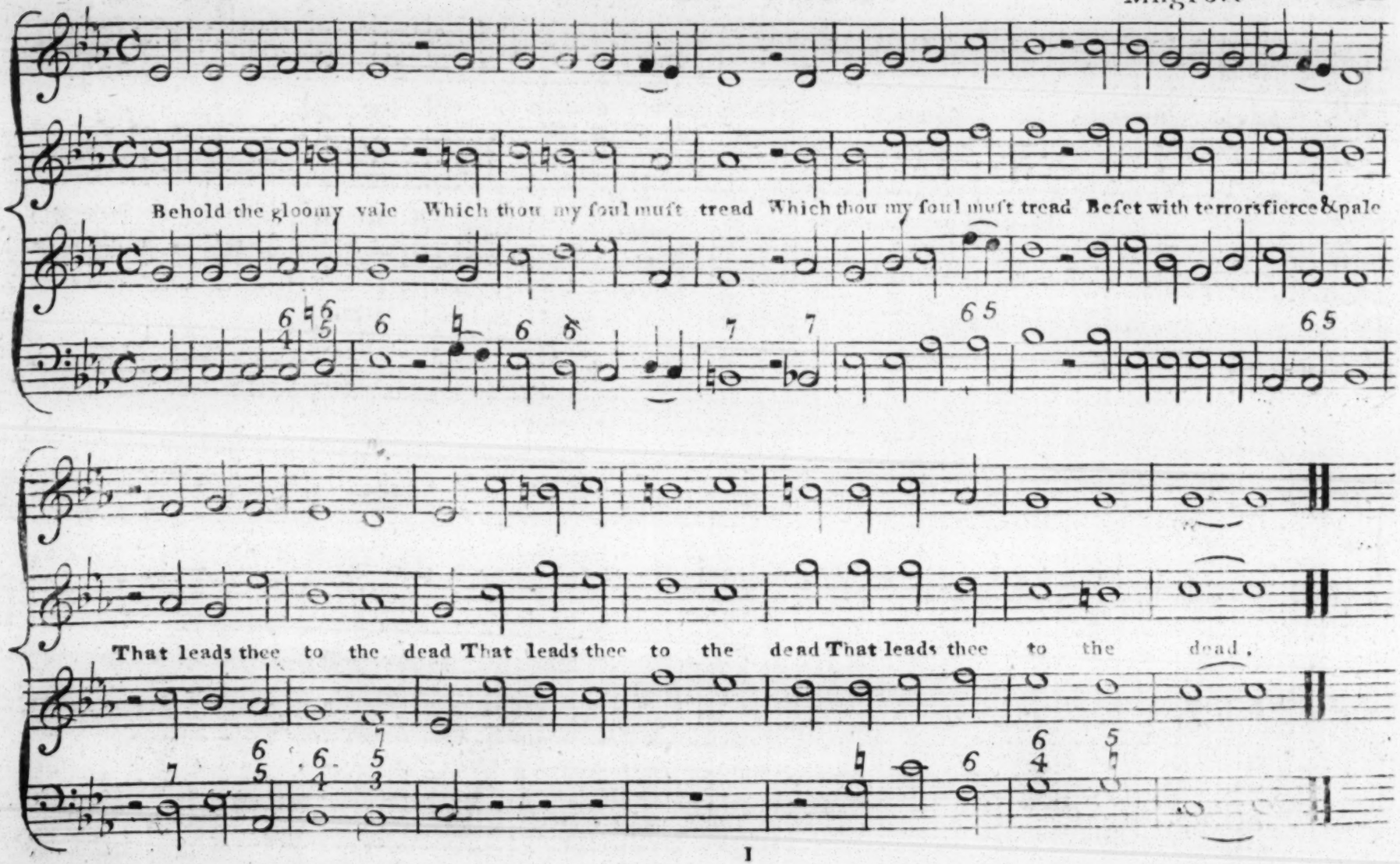
N.B. In the 136 Pſalm Dr Watts, let the 3d 5th and 7th verſe be ſung as verſe the firſt; and the 4th 6th and 8th be ſung like the ſecond verſe. This Tune may alſo be adapted to the 104th Pſalm L. M. taking the two additional lines for the following Chorus thus in the principal part, "Great is the Lord, what tongue can frame An equal honor — An equal honor — honor to his name — equal honor to his name. Great is the Lord, what tongue can frame, An equal honor to his name.


Repeat his mercies Repeat his
His mercies ever His mercies
Wonders of grace to God be-long Repeat his mercies Repeat his mercies mercies in your fong
His mercies e-ver fhall en-dure His mercies ever His mercies ever ever fhall endure
His mercies in your fong Wonders of grace, to God belong Repeat his mer-cies in your fong
e-ver fhall en-dure When Lords and Kings are known no more When Lords and Kings are known no more

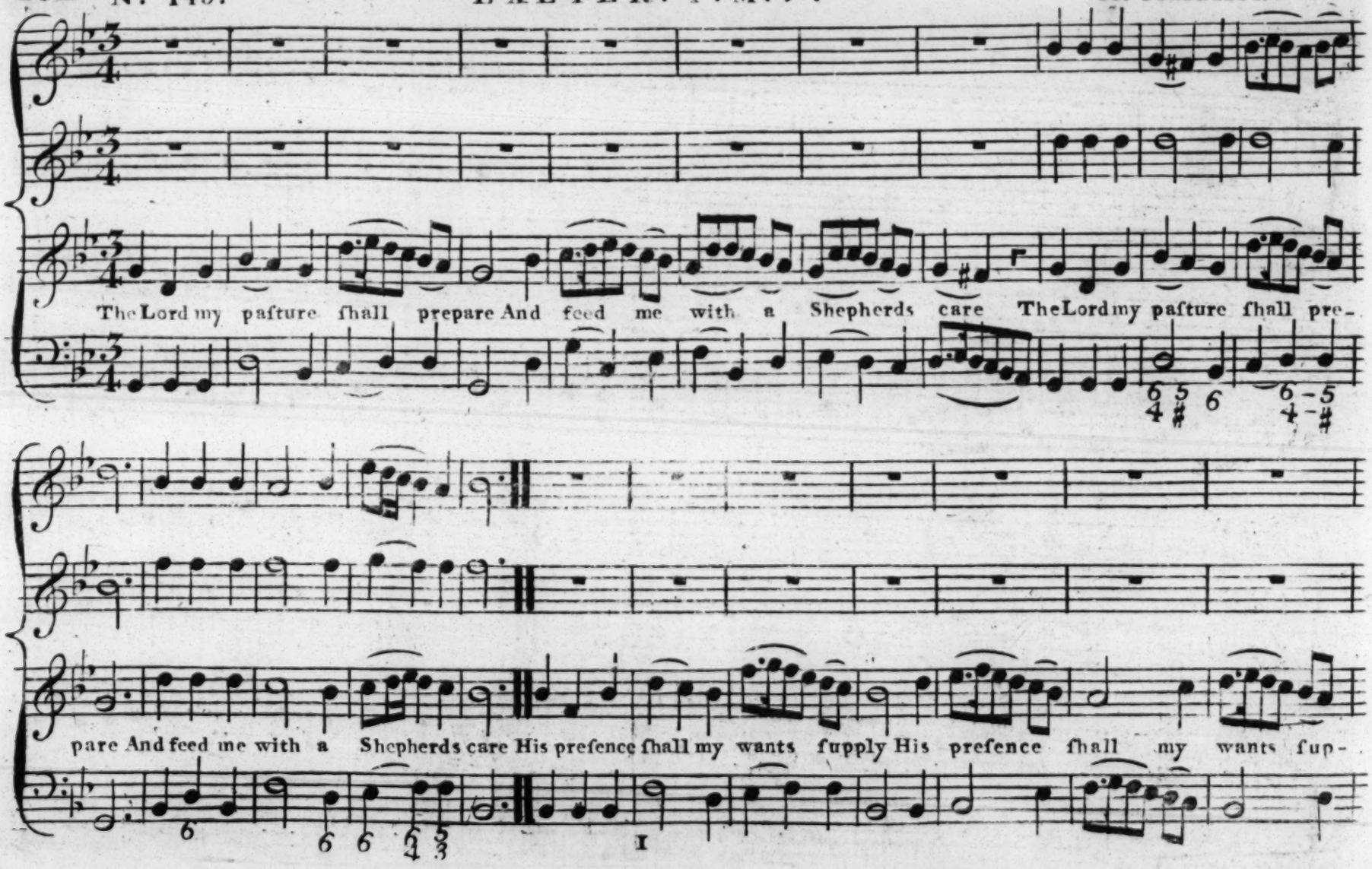
SHORT METRES in the *FLAT KEY.*

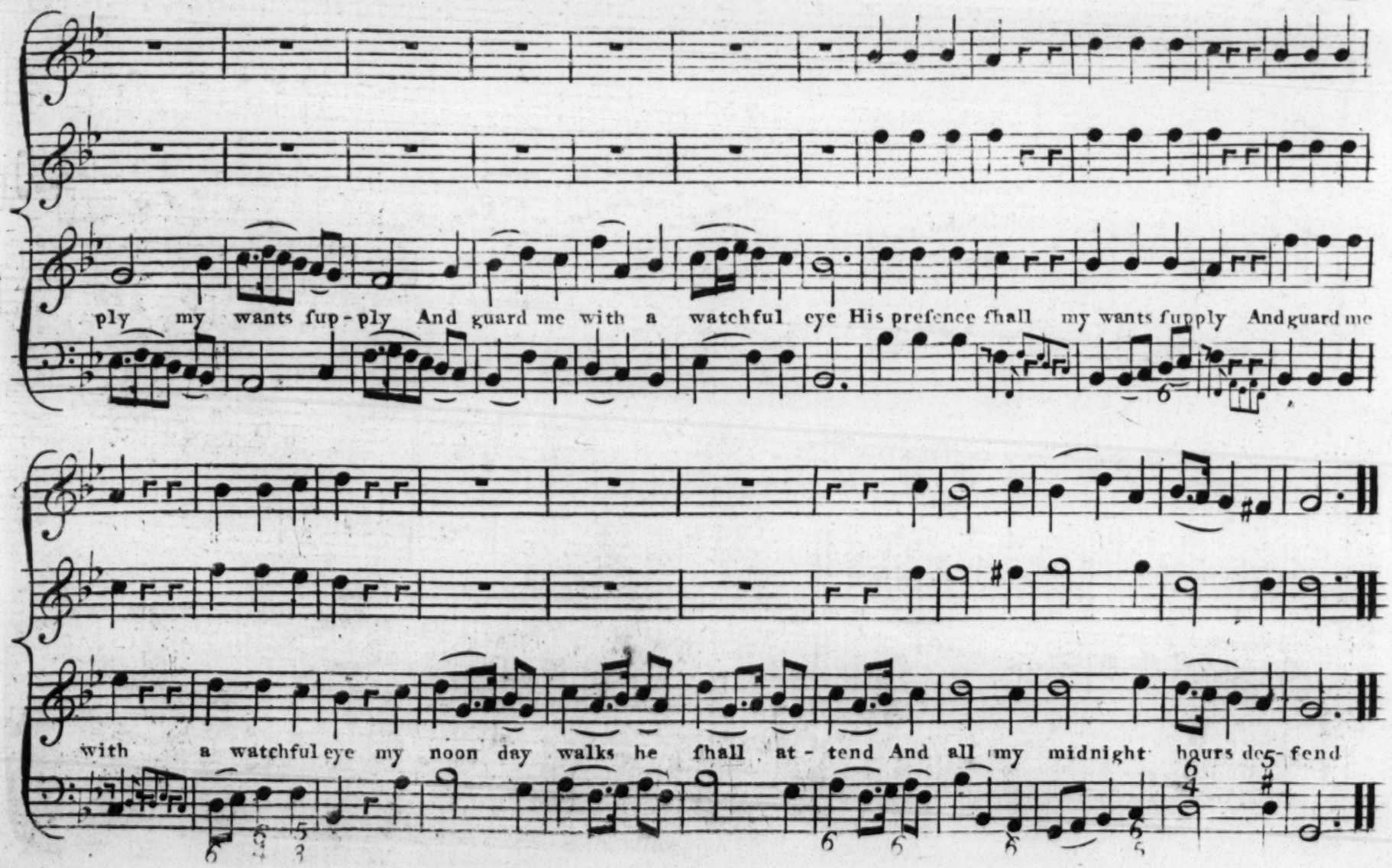
Nº 141. WIGAN. S.M.♭.




Behold the gloomy vale Which thou my ſoul muſt tread Which thou my ſoul muſt tread Beſet with terrors fierce & pale
That leads thee to the dead That leads thee to the dead That leads thee to the dead.

102 Nº 143. **EXETER. P.M.♭.** R. Harrison.

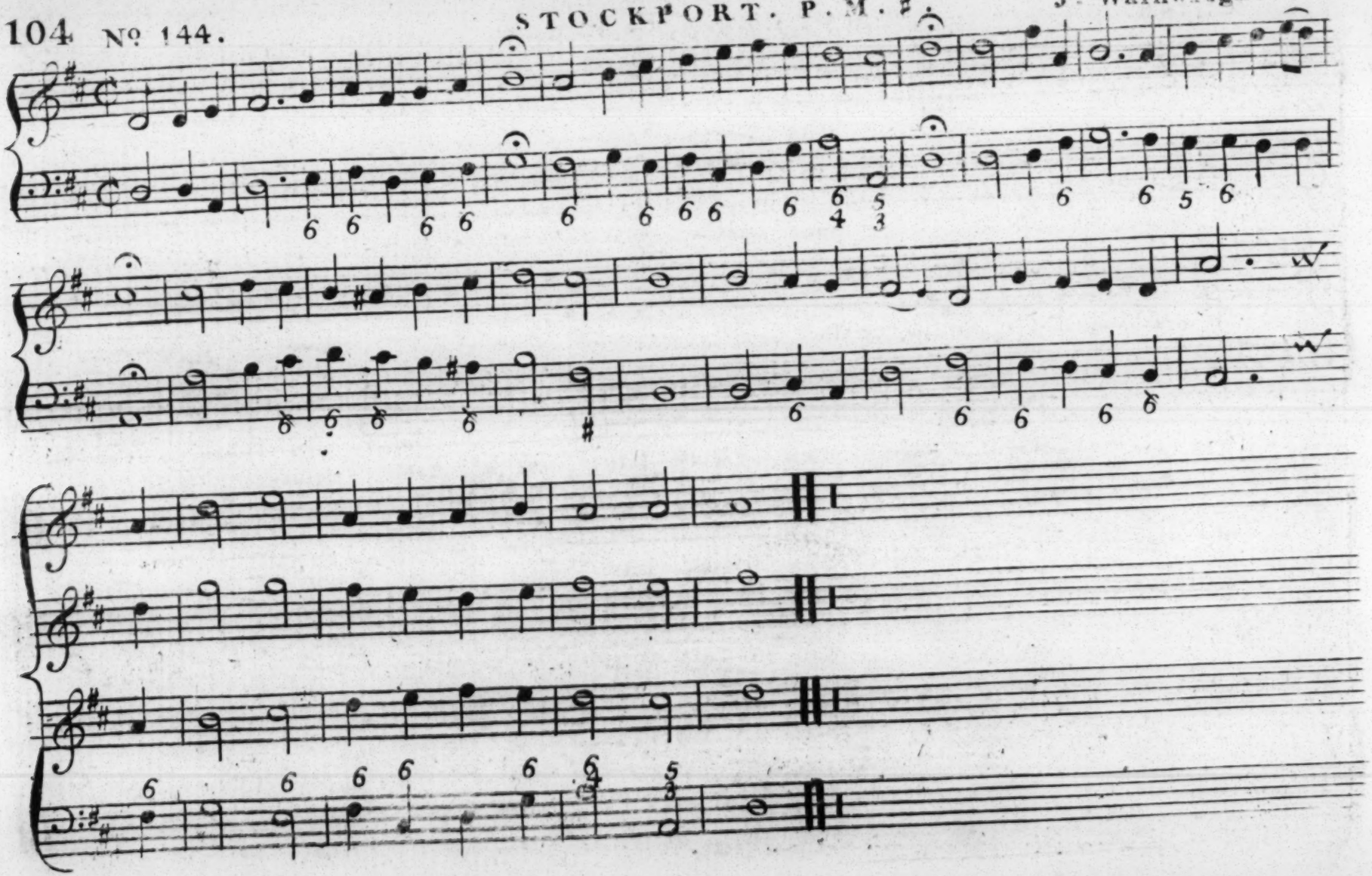


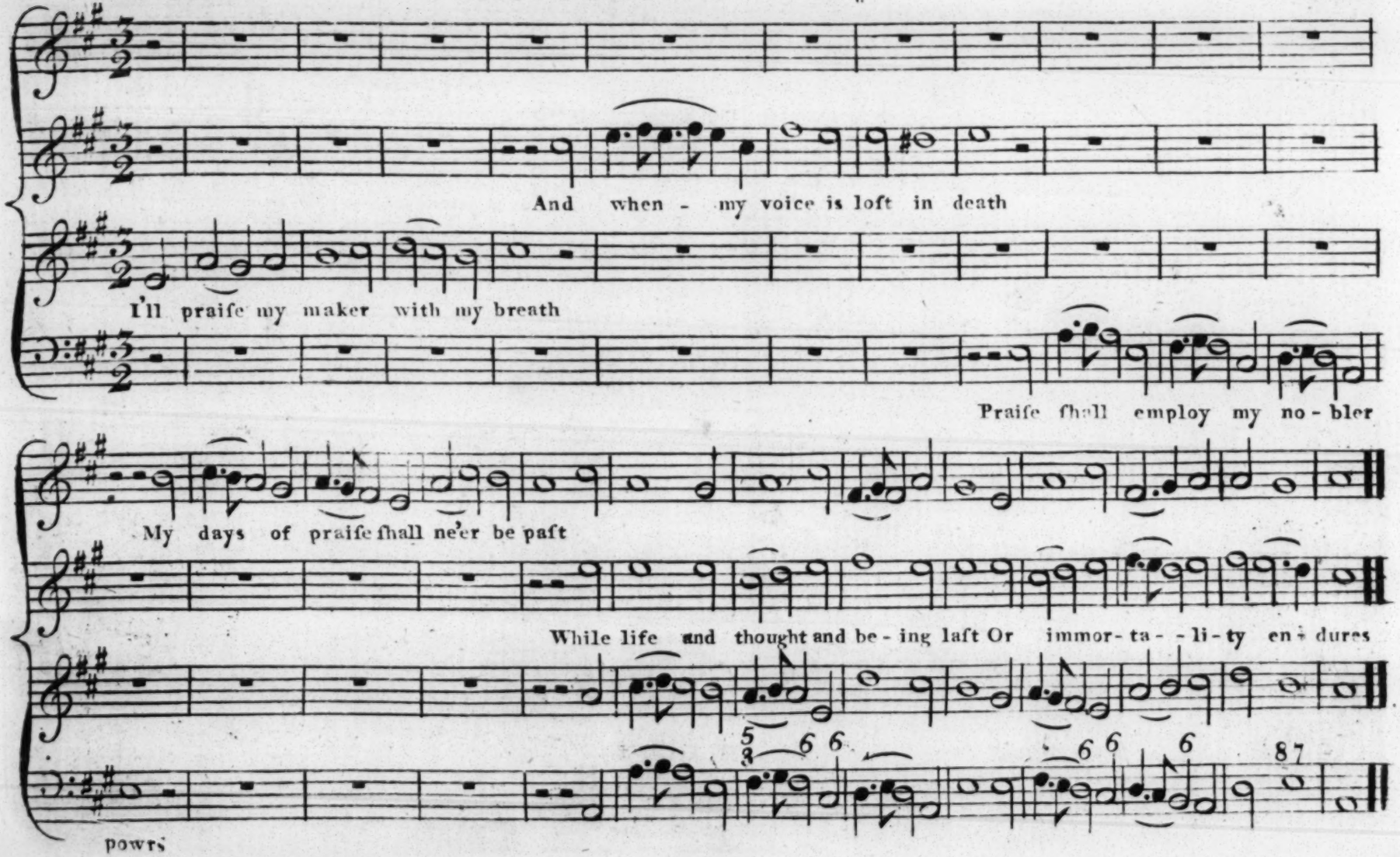

ply my wants fup-ply And guard me with a watchful eye His prefence fhall my wants fupply And guard me
with a watchful eye my noon day walks he fhall at-tend And all my midnight hours de-fend

104 № 144.

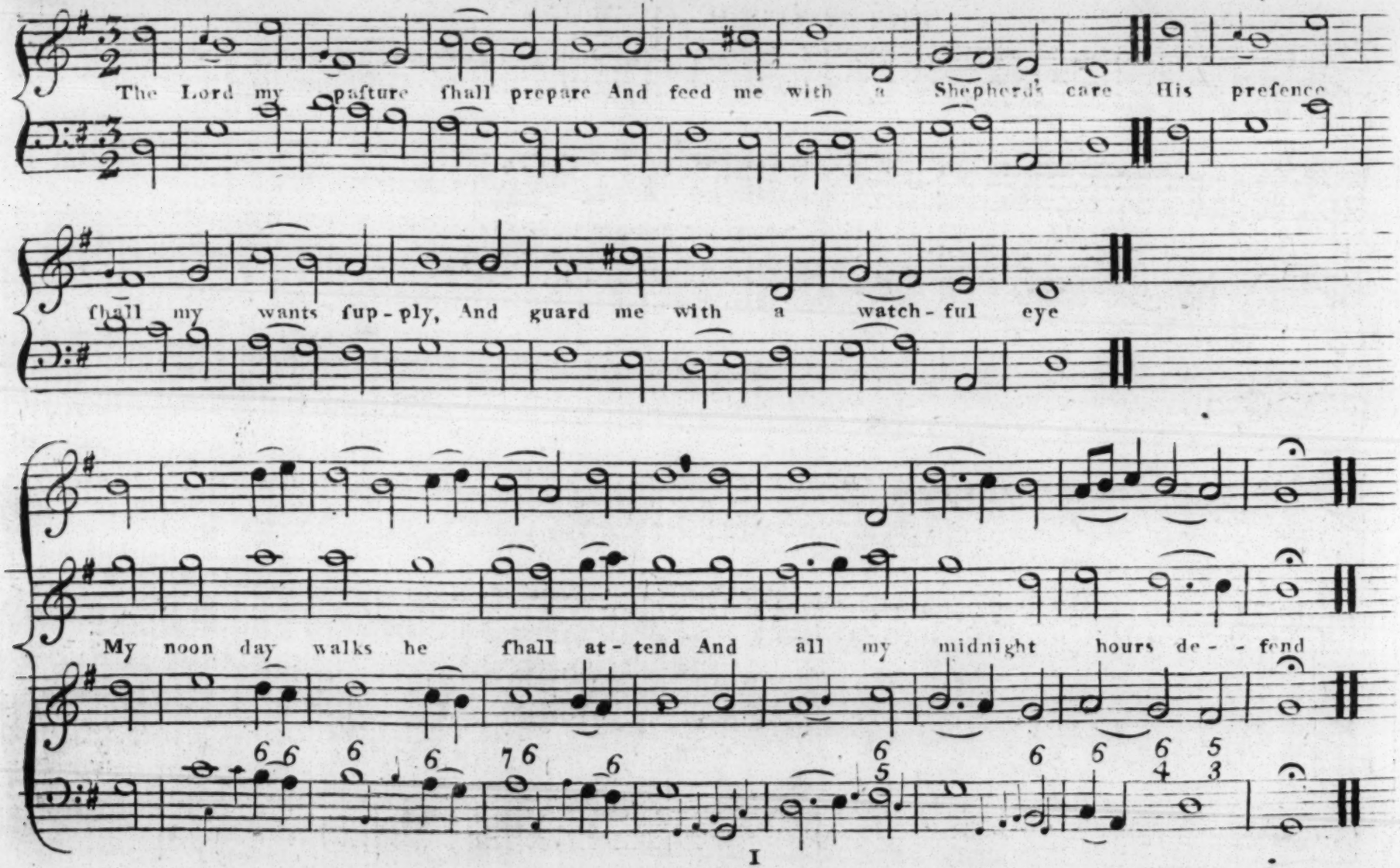
STOCKPORT. P. M.

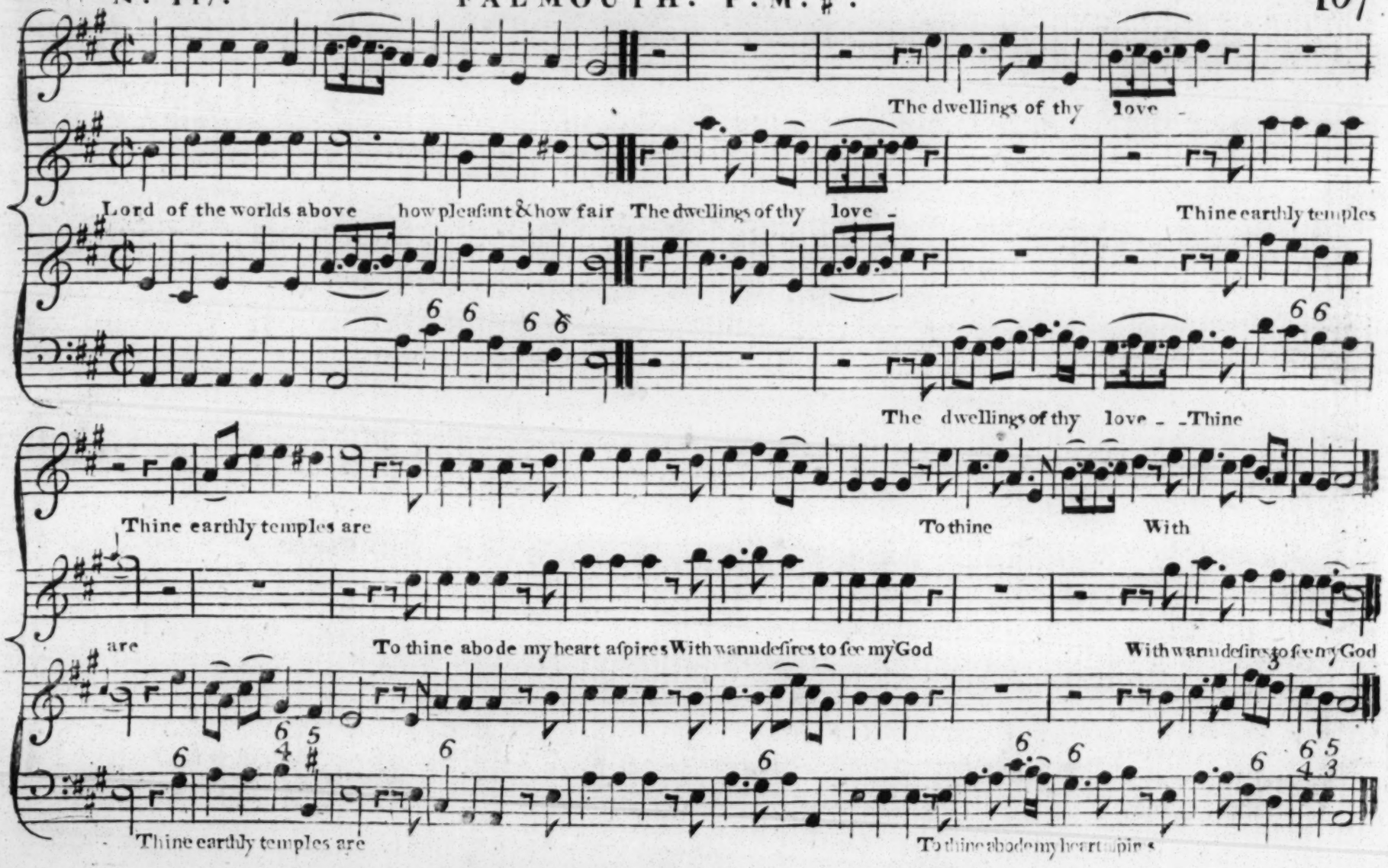
J. Wainwright.



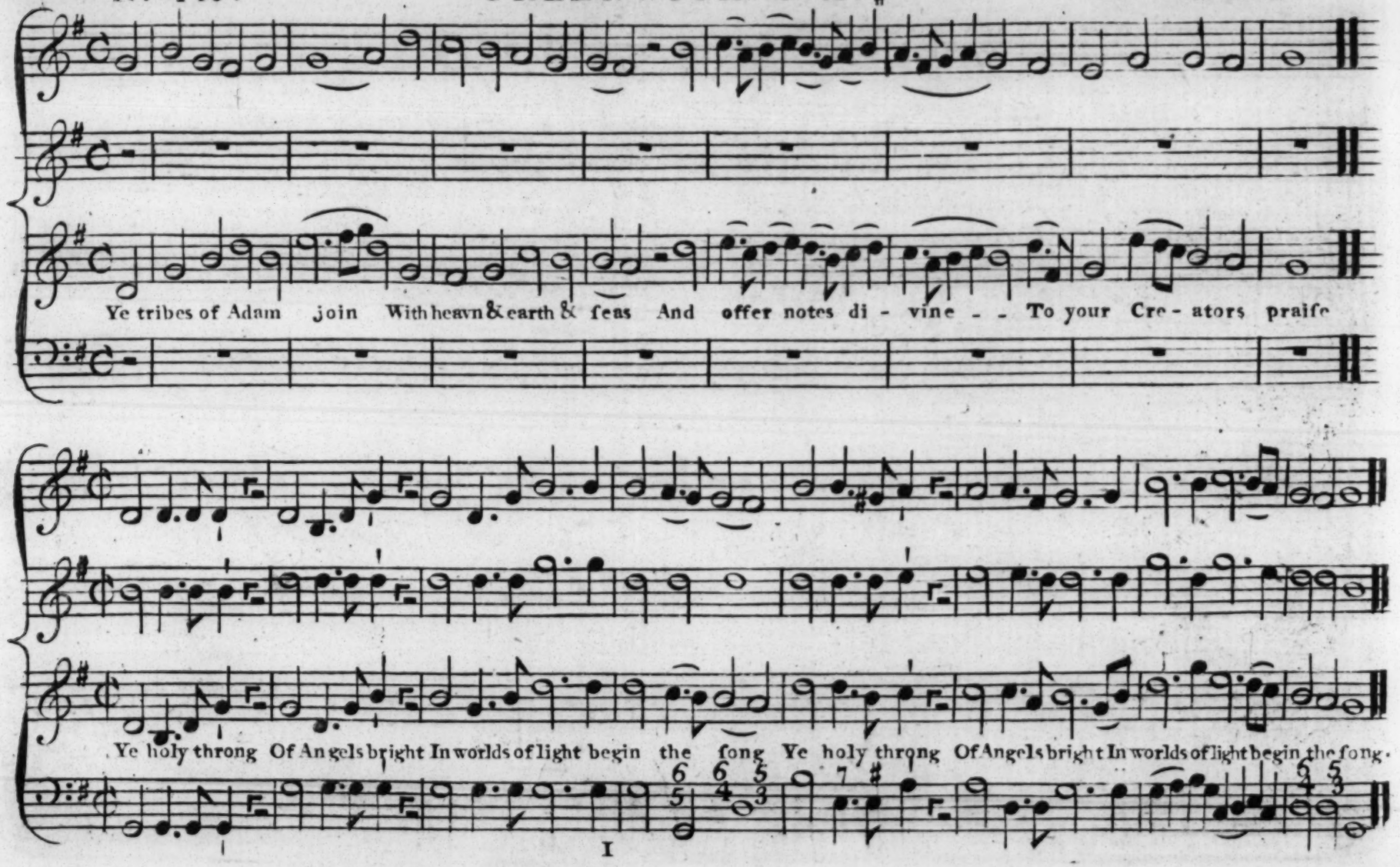

And when - my voice is loſt in death
I'll praiſe my maker with my breath
Praiſe ſhall employ my no - bler
My days of praiſe ſhall ne'er be paſt
While life and thought and be - ing laſt Or immor- ta - - li - ty en - dures
powrs

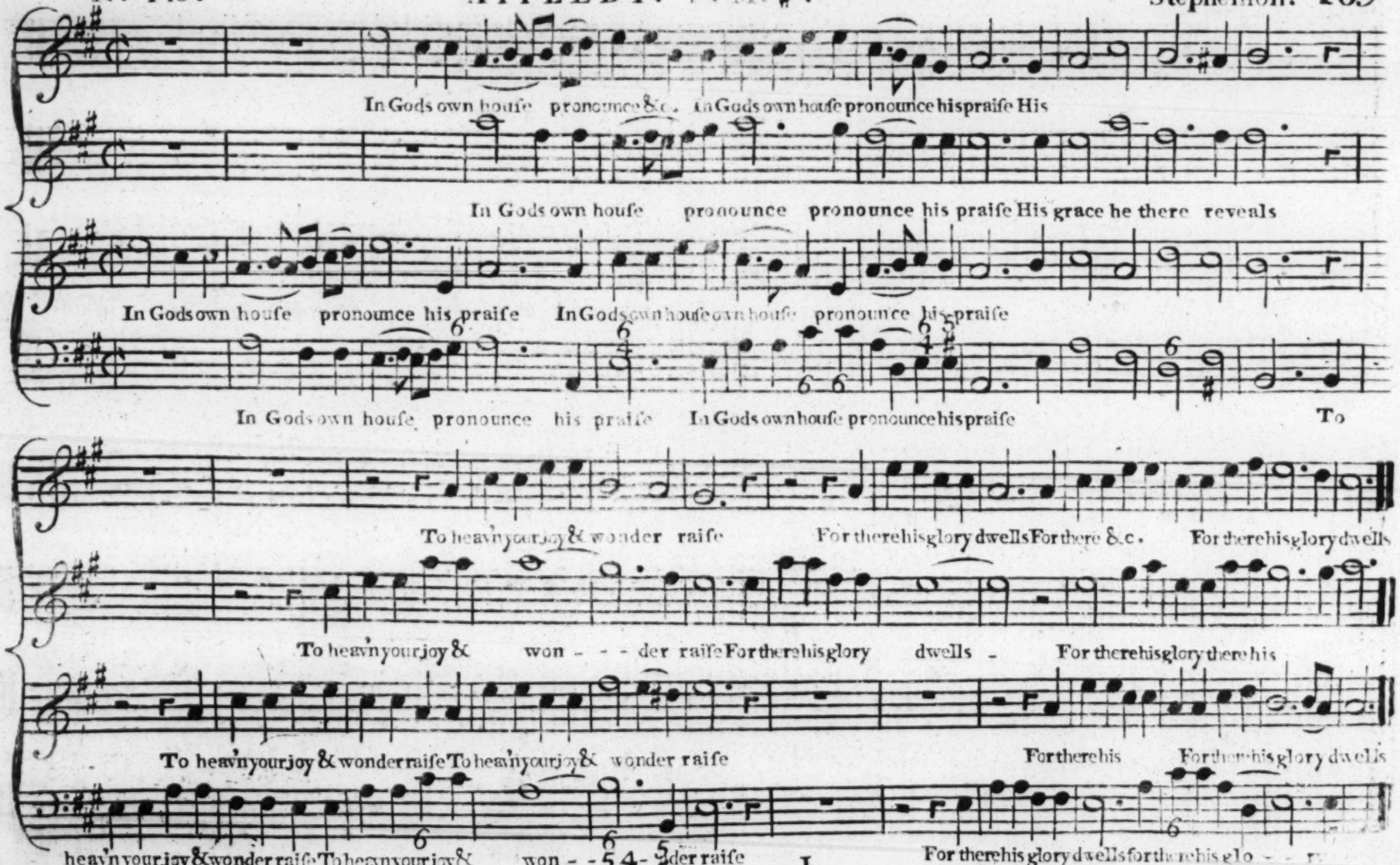
Nº 146. WOOBURN. P.M.♯. H. Carey.



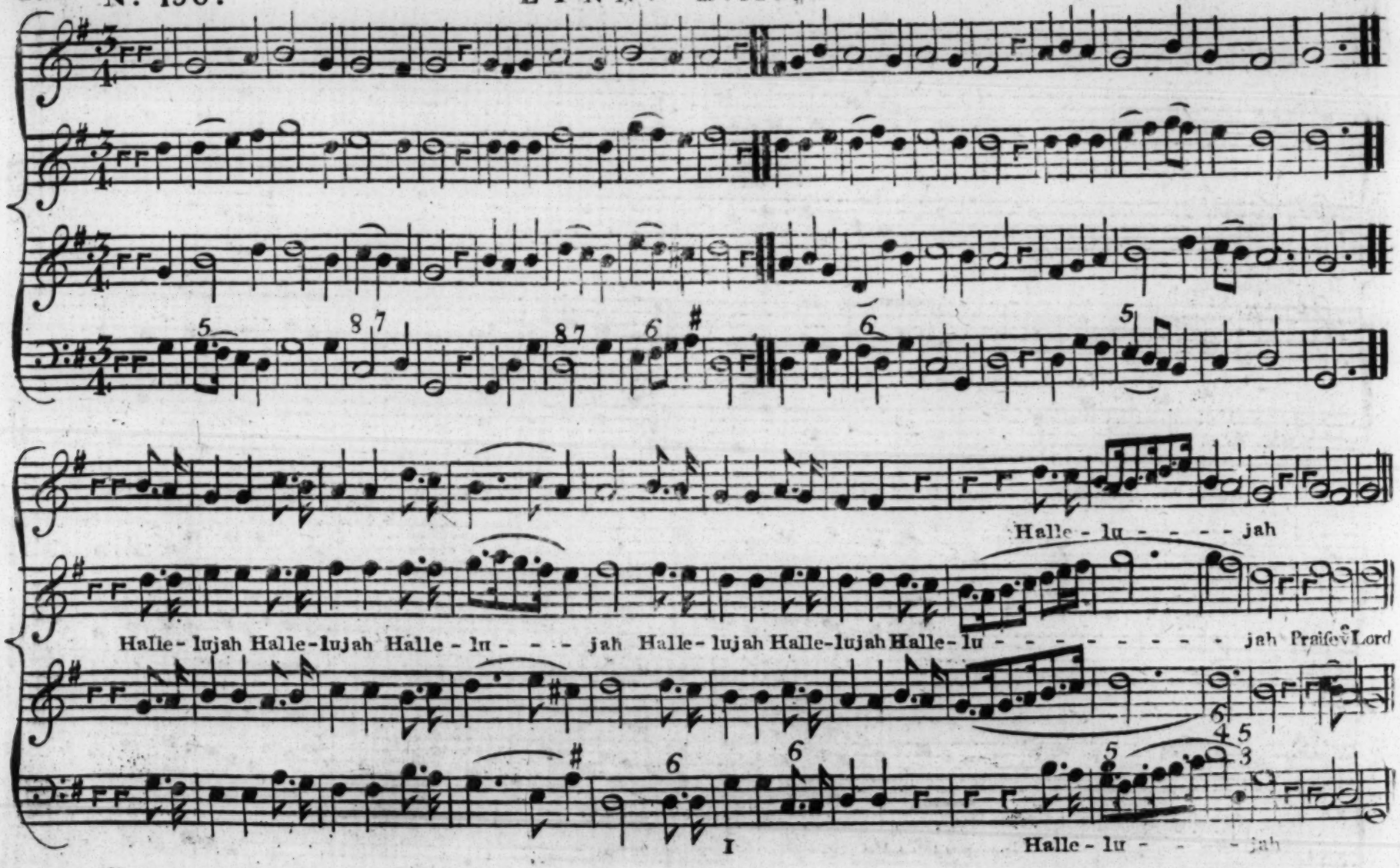

The dwellings of thy love -
Lord of the worlds above how pleaſant & how fair The dwellings of thy love - Thine earthly temples
The dwellings of thy love - - Thine
Thine earthly temples are
To thine
With
are
To thine abode my heart aſpires With warm deſires to ſee my God
With warm deſires to ſee my God
Thine earthly temples are
To thine abode my heart aſpires

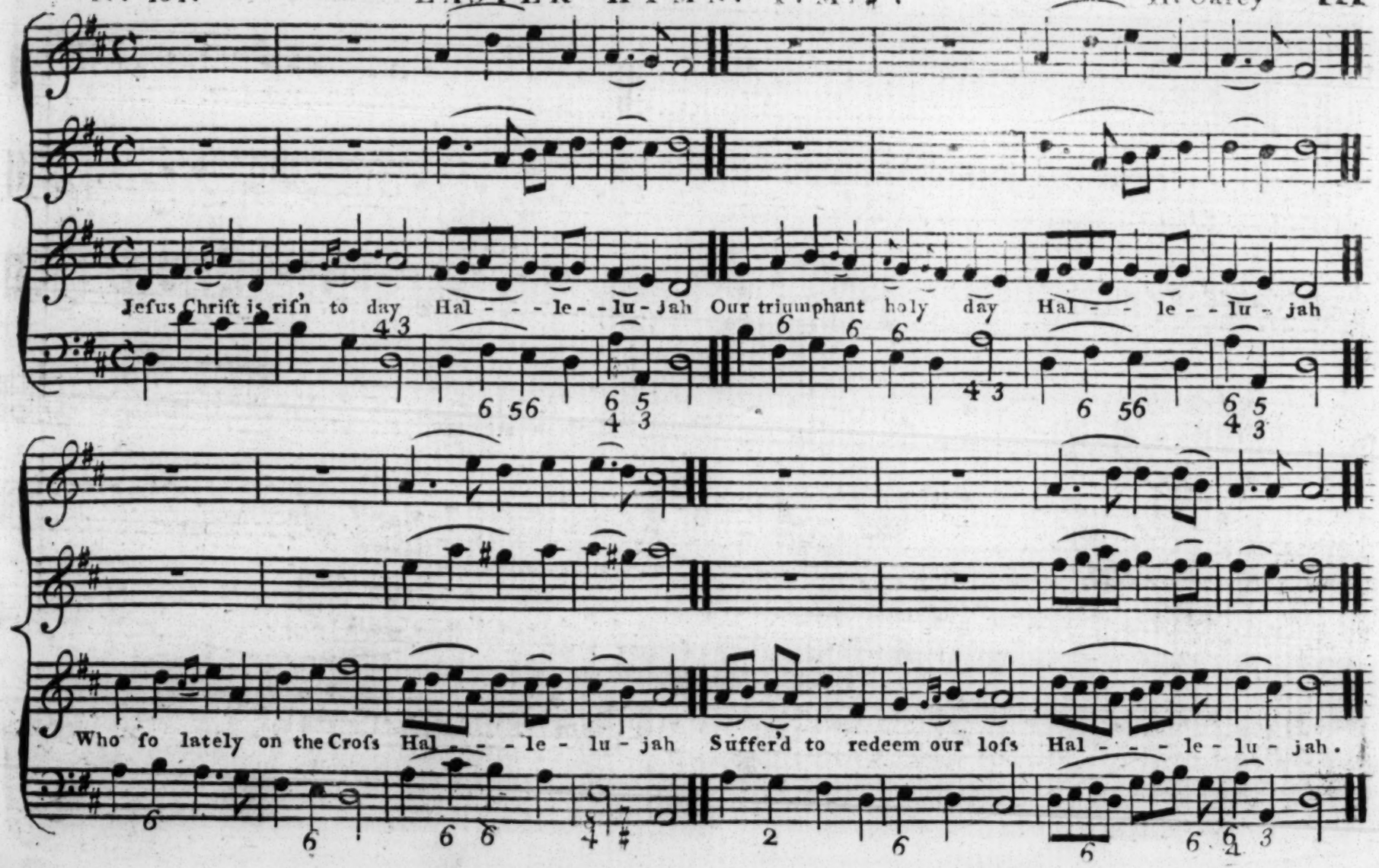
Nº 148. GREENWICH. P.M.♯. R. Harrifon.




In Gods own house pronounce &c. In Gods own house pronounce his praise His
In Gods own house pronounce pronounce his praise His grace he there reveals
In Gods own house pronounce his praise In Gods own house own house pronounce his praise
In Gods own house pronounce his praise In Gods own house pronounce his praise To
To heav'n your joy & wonder raise For there his glory dwells For there &c. For there his glory dwells
To heav'n your joy & won - - - der raise For there his glory dwells - For there his glory there his
To heav'n your joy & wonder raise To heav'n your joy & wonder raise For there his For there his glory dwells
heav'n your joy & wonder raise To heav'n your joy & won - - der raise For there his glory dwells for there his glo - - ry

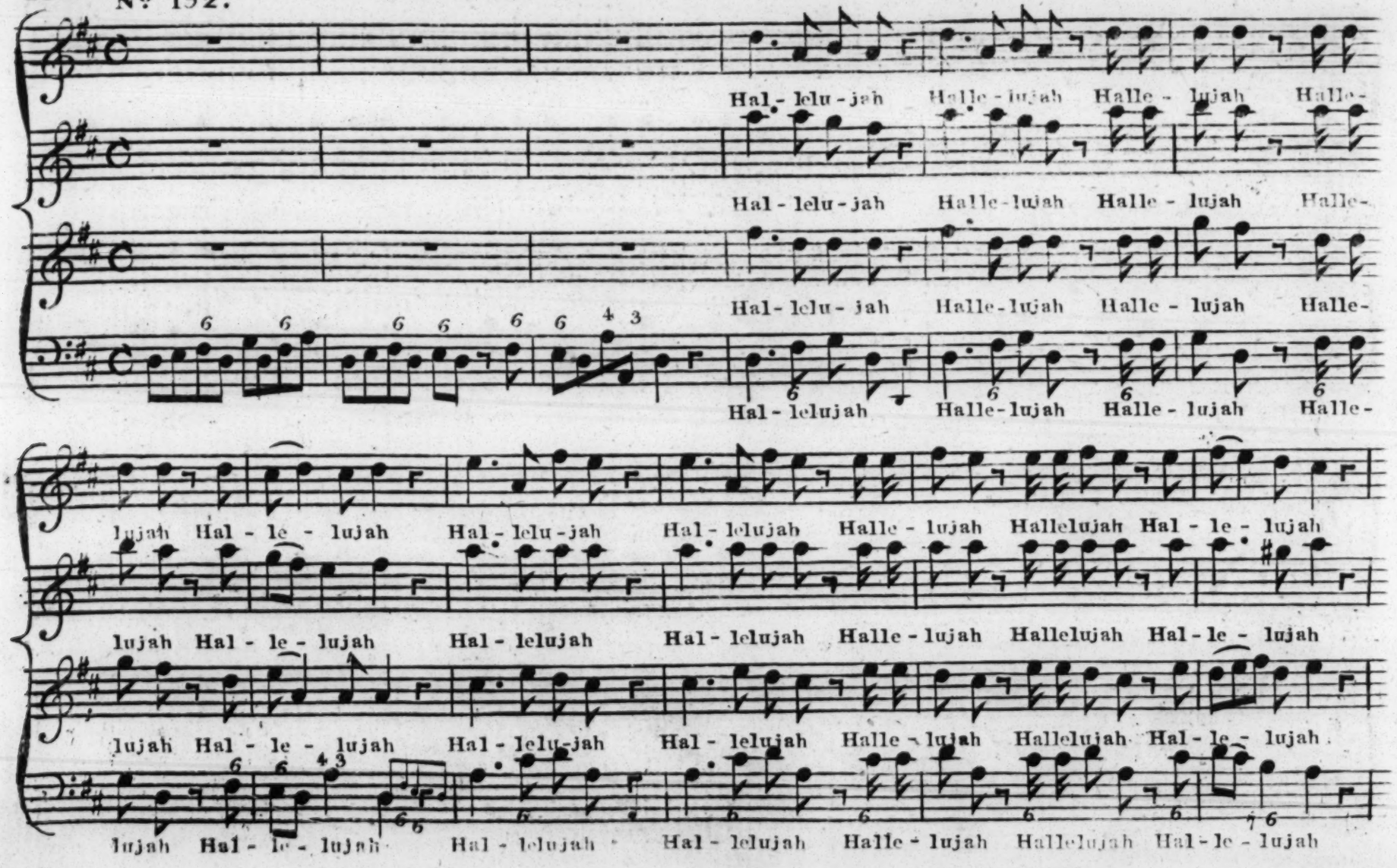
Nº 150. LYNN. L.M.♯.

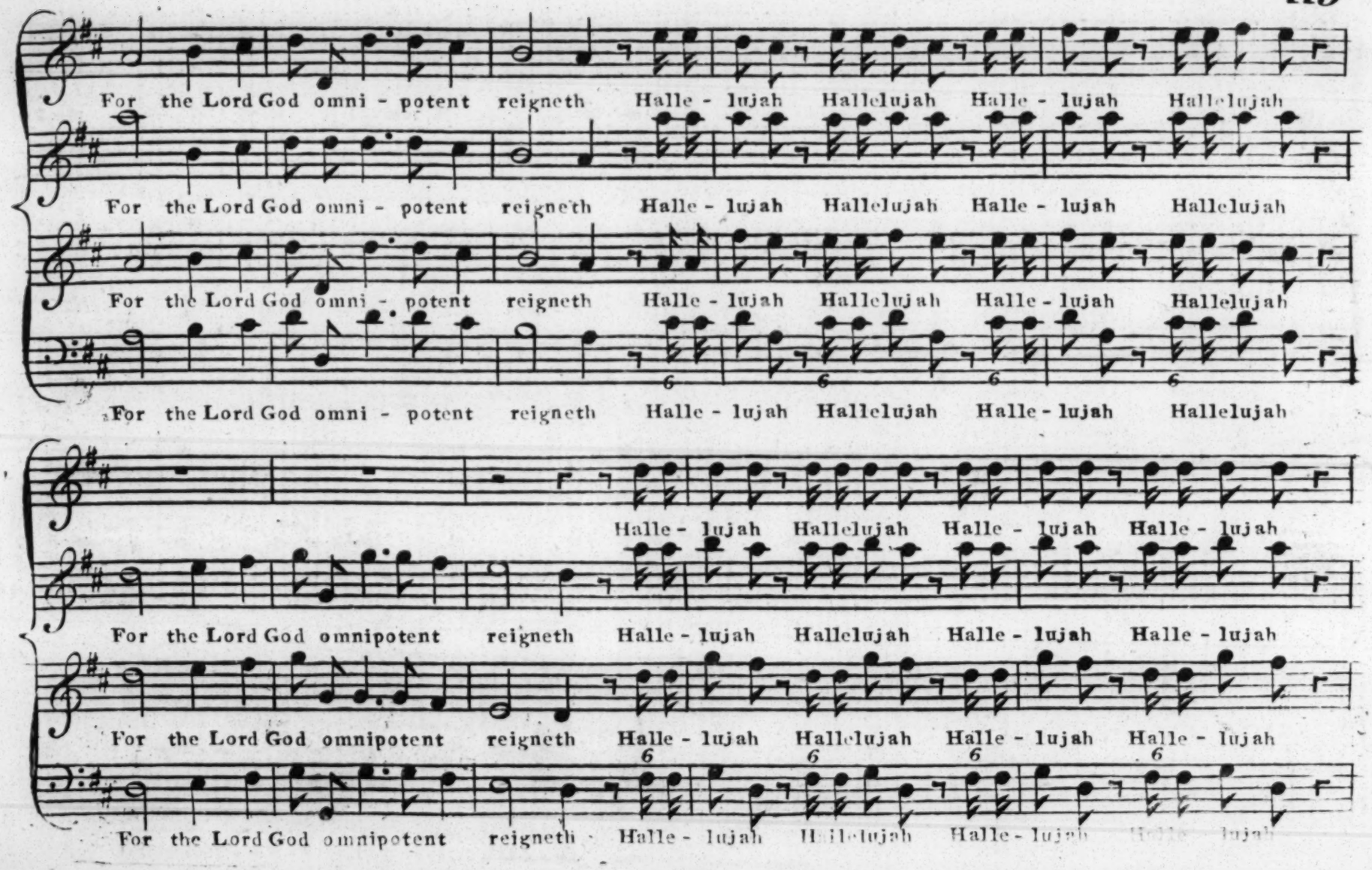


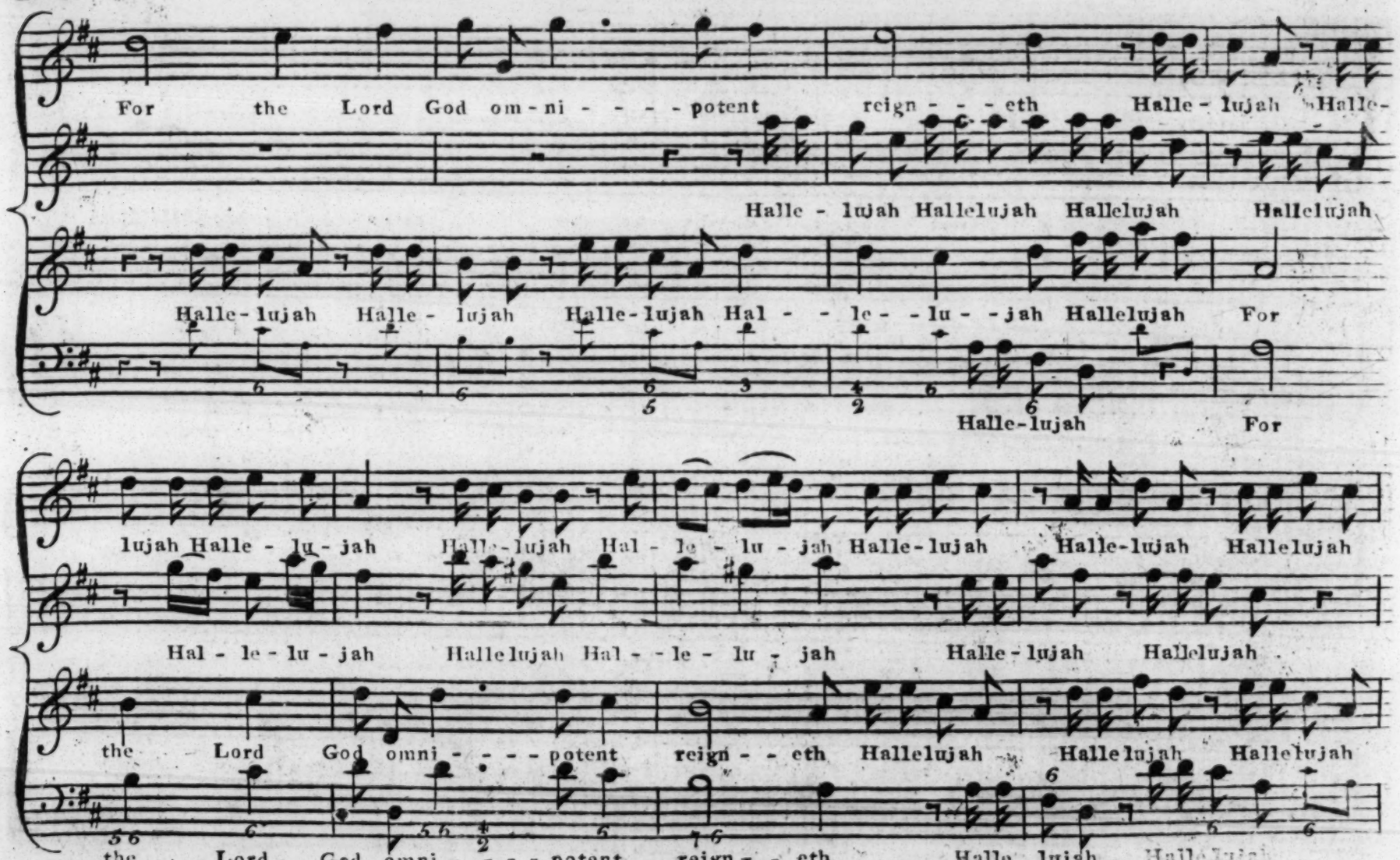

Jesus Christ is risn to day Hal - - - le - - lu - jah Our triumphant holy day Hal - - le - - lu - jah
Who so lately on the Cross Hal - - - le - lu - jah Suffer'd to redeem our loss Hal - - - le - lu - jah.

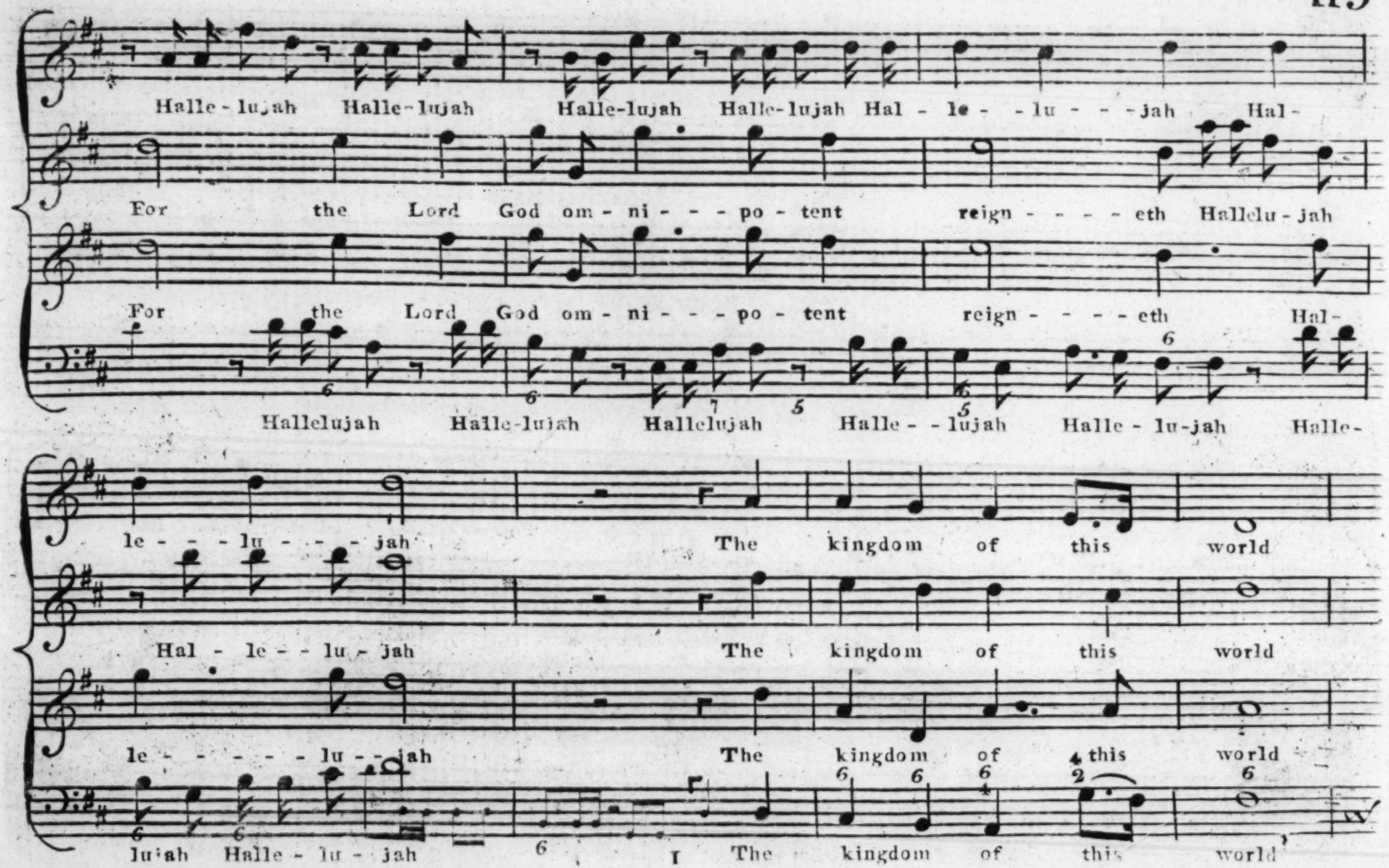
HALLELUJAH CHORUS from the MESSIAH. Handel.

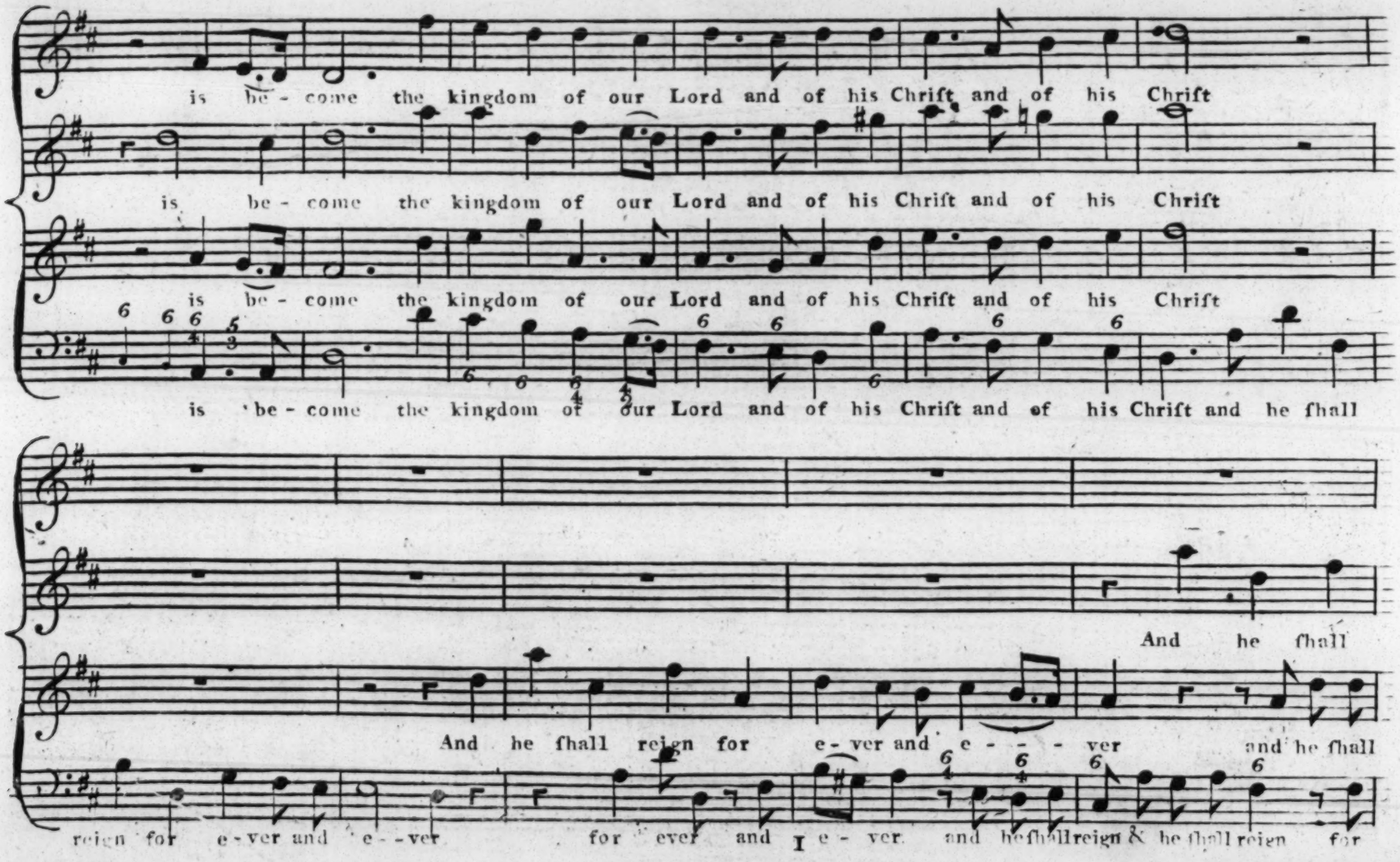
Nº 152.

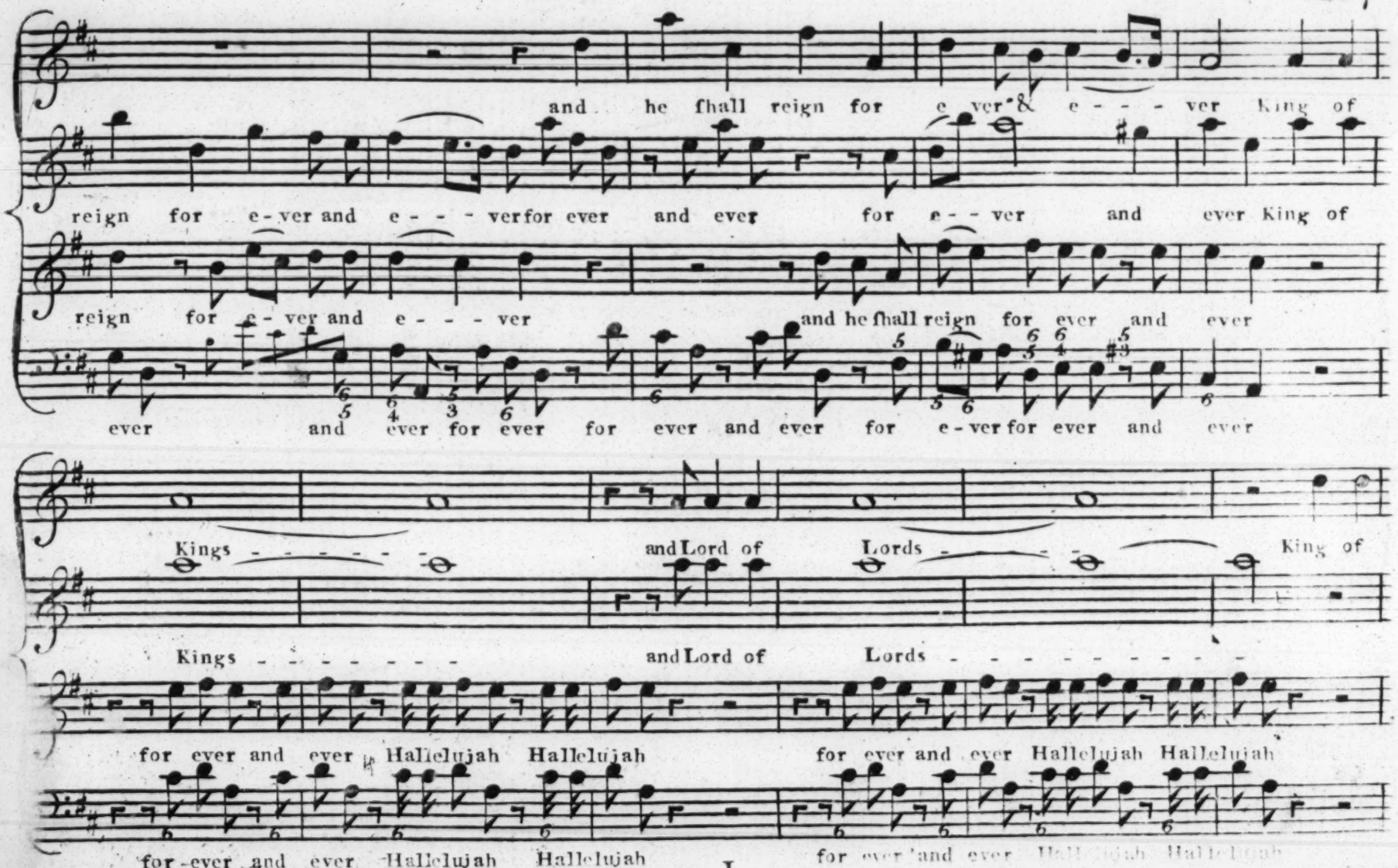



For the Lord God omni - potent reigneth Halle - lujah Hallelujah Halle - lujah Hallelujah
For the Lord God omni - potent reigneth Halle - lujah Hallelujah Halle - lujah Hallelujah
For the Lord God omni - potent reigneth Halle - lujah Hallelujah Halle - lujah Hallelujah
For the Lord God omni - potent reigneth Halle - lujah Hallelujah Halle - lujah Hallelujah
Halle - lujah Hallelujah Halle - lujah Halle - lujah
For the Lord God omnipotent reigneth Halle - lujah Hallelujah Halle - lujah Halle - lujah
For the Lord God omnipotent reigneth Halle - lujah Hallelujah Halle - lujah Halle - lujah
For the Lord God omnipotent reigneth Halle - lujah Hallelujah Halle - lujah


For the Lord God om-ni - - - - potent reign - - - eth Halle - lujah Halle-
Halle - lujah Hallelujah Hallelujah Hallelujah
Halle-lujah Halle - lujah Halle-lujah Hal - - le - - lu - - jah Hallelujah For
Halle-lujah For
lujah Halle - lu - jah Halle-lujah Hal - le - lu - jah Halle-lujah Halle-lujah Hallelujah
Hal - le - lu - jah Hallelujah Hal - - le - lu - jah Halle-lujah Hallelujah
the Lord God omni - - - - potent reign - - eth Hallelujah Hallelujah Hallelujah
the Lord God omni - - - - potent reign - - eth Halle lujah


Halle-lujah Halle-lujah Halle-lujah Halle-lujah Hal - le - - lu - - - jah Hal-
For the Lord God om - ni - - - po - tent reign - - - - eth Hallelu-jah
For the Lord God om - ni - - - po - tent reign - - - - eth Hal-
Hallelujah Halle-lujah Hallelujah Halle - - lujah Halle - lu-jah Halle-
le - - - lu - - - jah The kingdom of this world
Hal - le - - lu - jah The kingdom of this world
le - - - - - lu - - jah The kingdom of this world
luiah Halle - lu - jah The kingdom of this world


is be - come the kingdom of our Lord and of his Chriſt and of his Chriſt
is be - come the kingdom of our Lord and of his Chriſt and of his Chriſt
is be - come the kingdom of our Lord and of his Chriſt and of his Chriſt
is be - come the kingdom of our Lord and of his Chriſt and of his Chriſt and he ſhall
And he ſhall
And he ſhall reign for e - ver and e - - - ver and he ſhall
reign for e - ver and e - - ver for ever and I e - ver and he ſhall reign & he ſhall reign for


and he ſhall reign for e ver & e - - - ver King of
reign for e-ver and e - - - verfor ever and ever for e - - ver and ever King of
reign for e-ver and e - - - ver and he ſhall reign for ever and ever
ever and ever for ever for ever and ever for e-ver for ever and ever
Kings - - - - - - and Lord of Lords - - - King of
Kings - - - - - - - and Lord of Lords - - - - - - - - - -
for ever and ever Hallelujah Hallelujah for ever and ever Hallelujah Hallelujah
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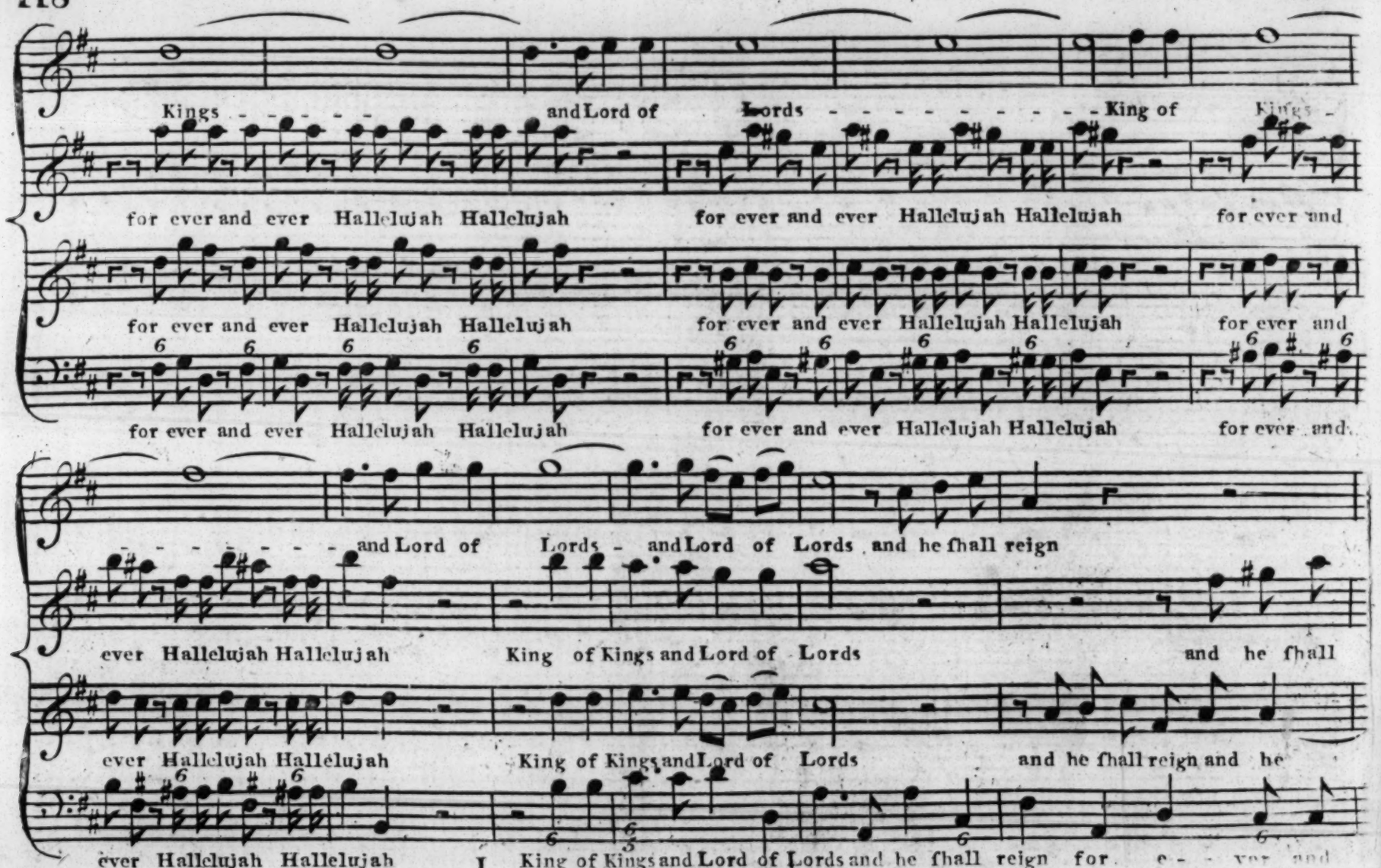
Kings - - - - - and Lord of Lords - - - - - - - - - King of Kings -
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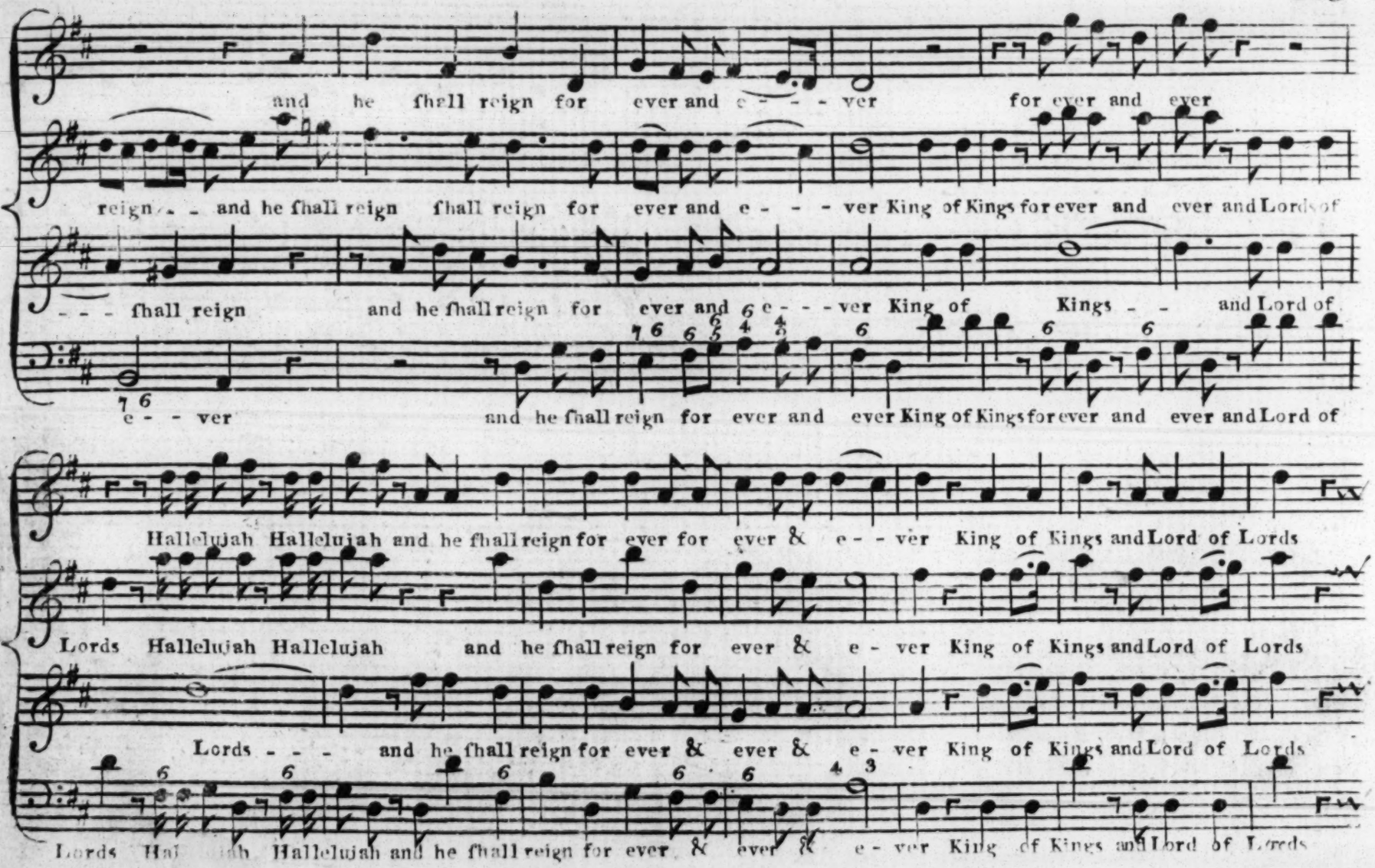
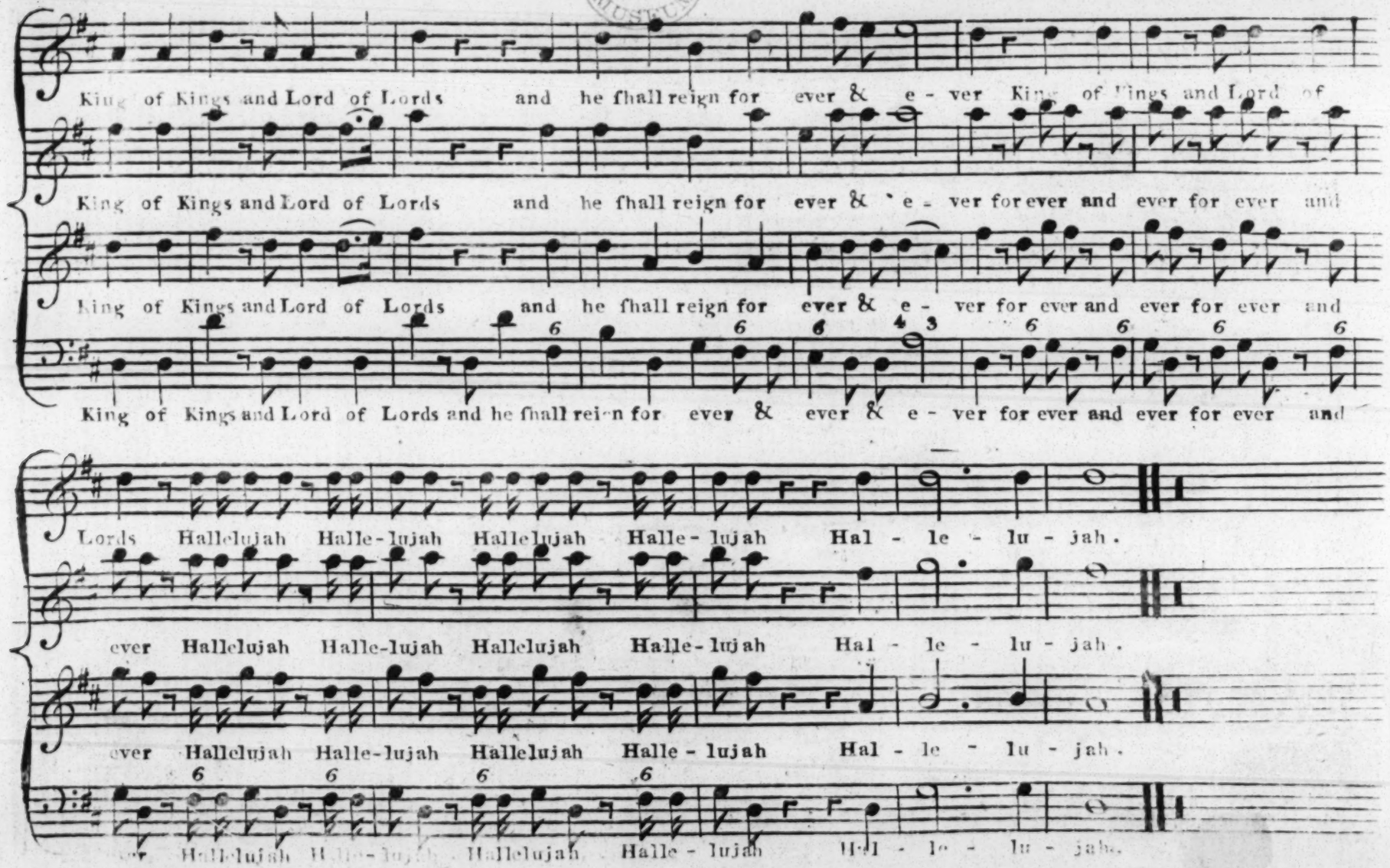
for ever and ever Hallelujah Hallelujah for ever and ever Hallelujah Hallelujah for ever and
- - - - - - - and Lord of Lords - and Lord of Lords and he shall reign
ever Hallelujah Hallelujah King of Kings and Lord of Lords and he shall
ever Hallelujah Hallelujah King of Kings and Lord of Lords and he shall reign and he
ever Hallelujah Hallelujah I King of Kings and Lord of Lords and he shall reign for e - - ver and


and he ſhall reign for ever and e - - - ver for ever and ever
reign - - and he ſhall reign ſhall reign for ever and e - - - ver King of Kings for ever and ever and Lords of
- - - ſhall reign and he ſhall reign for ever and e - - - ver King of Kings - - and Lord of
e - - ver and he ſhall reign for ever and ever King of Kings for ever and ever and Lord of
Hallelujah Hallelujah and he ſhall reign for ever for ever & e - - ver King of Kings and Lord of Lords
Lords Hallelujah Hallelujah and he ſhall reign for ever & e - ver King of Kings and Lord of Lords
Lords - - - and he ſhall reign for ever & ever & e - ver King of Kings and Lord of Lords
Lords Hallelujah Hallelujah and he ſhall reign for ever & ever & e - ver King of Kings and Lord of Lords

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